STAGE BROADWAY SCREEN

VARIETY

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PARAMOUNT-VITAPHONE

Season's First Film Critics' Score Led by Miss Harris, Chicago "Post"

Running the gimlet eye down the column marked "O," students of statistics and observers of the quirks and habits of film critics will again note that the boys and girls just can't get away from those no opinions.

Variety's film critics' box score enters its third season with the current record, four months old, spattered with those indefinite O's. Rose Pelswick of the "Journal" was wrong, but four times out of 35 guesses, but what might have been a pretty score was thwarted by her refusal to express herself clearly on nine pictures. Mordaunt Hall, who can write a half-column in the closely-packed brevier of the "Times" and not give the reader a clue, tags Miss Pelswick with eight no opinions.

With some of the reviewers susceptible to the temptations of punning and the pranks of literary composition it's inescapable that Variety interprets a no opinion therefrom. Variety possesses no powers of divination in ferreting out

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COLOR CAMERA'S DRESS DICTATES FOR "TYPES"

First National is the first studio to tackle Technicolor problems in a big way. It has listed its stars according to type and coloring and laid down dictates as to which colors they may choose and which they must shun for colored pictures.

Billie Dove, whose medium brown hair, hazel eyes and olive complexion, list her as a "medium" type, must shun anything in the browns, which are considered too drab. Blue—turquoise or deeper—white and pastel green are considered her best bets, with wood violet, chartreuse, black, red and gray permissible.

Lavender evening dresses are favored for Dorothy Mackaill's golden hair and gray-blue eyes. She may also wear deep rich browns and yellows. She must never wear red or rose tones, pastel green or orange.

Irene Bordoni, brunet, is the universal type that can wear all colors, with vivid ones preferred. There is one exception of the type in the person of Olive Borden whose vivacity is thrown into higher relief by less vivid shades.

The "Vivid Blonde," exemplified by Alice White, is most attractively groomed in red, black, navy, the grays, the browns and black and white. Yellow, orange or pale green are taboo.

Loretta Young, "Ash Blonde," wears colors bright but not too definitely so. Deep brown and black are her only dark tones. She must never—on penalty of annoying F.N.'s press-agent — wear pale brown.

REAL BREAK

Vaude actor needing an address which was on a card in the overcoat he had hocked last spring, went to the pawnbroker and asked if he might go through the pockets.

Found a bottle of Scotch he had left; sold it to uncle, and now has the coat out.

All he needs is a route!

TALKING FILMS LARGE END OF ELECTIONEERING

While Mayor Walker has been quick to follow Al Smith in cornering Times Square's open air talker screen, operated by William Fox, Major La Guardia is countering the scoop in the mayoralty race by duplicating the measure on a smaller scale via 10 trucks.

Each of the trucks will project La Guardia's speeches during the campaign. They will be operated from within the truck while the Stana-phone, portable talking picture machine, will do the rest.

Pursuant to other ends of his campaign affecting the theatrical world, Mayor Walker is in constant conference with leaders of local exhibitors. A slide, similar to the one used during his first campaign, will play the important part in favorite theatres.

Picture by Dogs

"Hot Dogs," two-reel talking short, with the cast composed solely of mutts, recently completed by Metro on the coast.

A new short will be called "College Hounds," and be a story of a college football game between the mutts, with a hero as the heavy and s. a. interest.

Dogs featured are "Jiggs," "Buster" and "Oscar."

Zion Meyers and Julian White, who directed the first, will direct the second.

Shubert, B'klyn, Burlesque

Stock burlesque goes in at Teller's Shubert, Brooklyn, Oct. 14, with Anthony Miori installing. Miori has taken the house over on a year's lease.

Prior to going films Teller's Shubert had been a subway circuit house for legits booked through the Shuberts.

"PRONUNCIATION DAY"

Loew's is pronounced frequently Loee's instead of Low's, so Loew's has set aside Oct. 10, as "Pronunciation Day."

BIGGEST MERGER UNDER NEW NAME

Paramount and Warner Brothers Combine All Set —Adolph Zukor, Pres.; Harry Warner, Gen. Mgr. —Present Par Heads Continue with Respective Depts.

NO VICE PRESIDENTS

Paramount-Vitaphone, the name of the newly combined businesses of Paramount and Warner Brothers, signifies the biggest merger ever occurring within the show business. It ranks with the gigantic deals of any industry.

The merger may be announced at any time. Various reports have simmered through since a week-end conference at Adolph Zukor's

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ETHER CIRCUIT FOR U'S 16 MM. TALKERS

Filmdom's first ether circuit is scheduled to open next Monday when the 50 big planes of the Transcontinental Air Transport Corp. are to be equipped with eight-pound 16mm projection machines.

The air theatre chain, so far as machines and product are concerned, will be the property of Carl Laemmle. His small millimeter expert, Julius Singer, gets credit for negotiating a deal which, from the standpoint of publicity alone, is considered a bonanza by Universal.

The Laemmle company intends to feed its sky fans a Universal picture diet. Everything from the Hoot Gibsons to the Laura La Plants will be condensed to home size so that airships will be able to enjoy first runs with the bigger towns over which they pass.

The success of 16mm in the air is expected to create a public demand for home material greater than ever. During the past two years Singer has been quietly working up this department for Universal until now the company can see potentialities for a large revenue.

Tilden Decision

London, Oct. 1.

After a serious discussion by the State Society, it has decided Bill Tilden is an actor.

Hungry Beauts Burn, But Outsmart Promising Mgr.—Back to Europe

Five international beauties, imported to America for a contest that never really came off, returned to Europe, Saturday, Sept. 28, sadder but much wiser girls. Their farewell words regarding the backers of the contest could be entitled "The Complete Burn-up."

Recital of their grievances goes back to last November when Howard Lichey, representing James Carrier, who was in turn backed by a group of Atlanta bankers, arrived in London with promises. Selecting Angela Joyce and Joy Ashley as Misses "England" and "London," respectively, he ballyhooed them in London prior to a week in Paris, where he added beauts from France, Austria, Germany, Spain, Russia and Poland.

His sales-talk included a free trip to America with all expenses—free clothes, free meals, free publicity and a spectacular chance to invade pictures in Hollywood.

Now that it's all over, the girls think the song claiming that "the best things in life are free" is a bundle of hooey.

In view of the benefits, salaries would be small, it was said. In return for all Lichey's favors his "stars" were to sign five-year contracts promising him 20% of their film salaries.

Their nearest approach to Hollywood was the fan magazines.

Everything was rosy in Paris where the Internationals made appearances at the Lido and were put up at the Ambassador. Lichey wasn't a bit worried when famous

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More Secret Service

Hollywood, Oct. 1.

Boys and girls who play around are finding themselves barred from insurance out here, now that a private detective's report counts more than a doctor's.

A snooper's report is turned in on everybody seeking insurance. If it is found that the prospect is over friendly with someone else's husband or wife, the protection is cold. Companies won't run the risk of paying on a bullet.

If the report says the applicant is too free and easy on morals, then again it's a nay-nay. Same also on heavy customers of bootleggers. Hollywood booze, insurance companies find, is not at all conducive to prolonged existence.

Each insurance company is said to have its spy system with film chatter writers the chief source as regards the picture bunch.

1ST NET PROFIT FOR CASINO, NEWPORT, $1.26

Newport, R. I., Oct. 1.

Casino Theatre Company of Newport reported to have cleared $1.26 for the season, which accounted for no financial statement being released to the blueblood gentry.

This is the first season money has been made. Officials, under the direction of William H. Vanderbilt and vice-president Mrs. Moses Taylor, all ecstatic over future possibilities, and intend spending $15,000 for improvements.

Girls' Endurance Flight On M-G Film Tie-up

Los Angeles, Oct. 1.

Bobbie Trout and Eleanor Smith are promoting a long distance refueling flight, one of the first to be staged by two women in California. Girls have effected a publicity tie-up with Metro whereby they will name their ship "Hallelujah." In return for this Pete Smith, of M-G, is to direct publicity for the flight and the players personal appearances at the field.

Miss Trout is one of the four femme licensed pilots in the country, while Miss Smith holds the record for the woman's solo duration flight of 26 hours.

Plane will have a broadcast set to be picked up and rebroadcast by KMTR. Event is scheduled for the Metropolitan airport around Oct. 5, about the time "Hallelujah" (M-G) opens here at the Broadway Palace.

Angel Blocks Profit

London, Sept. 20.

Though losing dough, "Devil in Bronze" can't come out of the Strand because the backer doesn't want it to. And if it does, he wants to put Austin Page's "By Pigeon Post," a German spy thing, which ran for 400 performances nine years ago.

Dagnall and Mann are gnawing their knuckles because Cochran wants the house for Sean O'Casey's "The Silver Tassie," Charles Laughton starred.

The Strand needs a hit and this is an excellent chance to get it, but Austin Page's sugar-daddy seems in the way.

Dagnall and Mann did a hit with "The Infinite Shoeblack" and would probably make "The Silver Tassie" click, especially if they were in on a split with Cochran. They are saying their prayers for a way out.

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Maria Orska, German Pop Actress, Breaks Down—Sent to Asylum

Berlin, Sept. 21.

Maria Orska, one of Germany's leading actresses, has been taken to an asylum. This talented comedienne has for years been doing her work under the influence of morphine and has practically never been able to fulfill a contract—after the first week or two her role has always been taken over by an understudy. For the last few weeks she has been living in a Berlin hotel trying to get an engagement and, as she was unsuccessful, has been hitting the needle strongly. Last week, in a half-naked condition, she ran screaming through the corridors of the hotel. So the house doctor had her put away.

Erwin Piscator postponed the opening of his season four times. At the Theatre am Nollendorfplatz his final dress rehearsal was so hectic that the police refused him permission to open until they had inspected his scenic equipment.

Last year Piscator was satisfied with a revolving stage in one pro-

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"Bachelor" Berlin Hit

Berlin, Oct. 1.

"The Bachelor Father," Edward Childs Carpenter's American comedy, is a tremendous hit at the Behrenstrasse theatre.

Piece had a splendid reception by reviewers and the public and is in for a healthy and profitable run.

Play is hailed as the most amusing thing from America in years. Ralph Arthur Roberts in the leading role of the old baronet scored a great personal success.

Ephraim Settlement

London, Oct. 1.

Actual figure in the settlement of Lee Ephraim's suit against Sir Alfred Butt and others is $85,000 instead of the $75,000 indicated in earlier reports.

In addition to the cash settlement other considerations passed, one of them being the production rights to "The Desert Song," which goes from United Producers to Ephraim.

Foster's "Good News"

Paris, Oct. 1.

"Good News" will open in mid-December at the Palace following Raquel Meller's departure with her current revue, "Paris-Madrid." Production is to be staged in its entirety by Allen K. Foster and will feature a 16-girl Foster group and eight boys.

The Foster girls are current at the Palladium, London, with Foster himself. Dorville, French comedian, will have the comedy lead in the transplanted musical.

Ephraim Settlement

London, Oct. 1.

Lee Ephraim is now reported to have received $75,000 in the settlement of his damage suits against Sir Alfred Butt and the United Producers' Corp.

Action growing out of Ephraim's withdrawal from the Producers' organization was settled out of court before trial started.

WYLIE'S HOME HOUSE

London, Oct. 1.

After "The Student Prince" ends at the Piccadilly theatre, Julian Wylie takes on the house as a permanent producer.

He will stage his own shows, starting with "Here Comes the Bride."

"WAKE UP" CAST PRELIM

London, Oct. 1.

The special company of "Wake Up and Dream" recruited by Cochran for the American production of the revue, opens Dec. 3 in Manchester for a fortnight as a trial spin before sailing.

It is not necessary to spoil a child to show your love for it.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

FILM EDITOR'S NICE RACKET ON THE SIDE

London, Sept. 21.

Ernst Fredman, editor of "The Daily Film Renter," heads out for Hollywood in about 10 days to round up some talent which he hopes to peddle to British producers.

Fredman has a racket that's nearly fool-proof. He signs talent, plugs it for a while in his sheet and then sells it on a commission basis to mugs making pictures here.

Among those he's handled this way are Betty Balfour, Denison Clift (director), Marguerite Allen and Alexander D'Arcy. If these show up poorly in a picture he slams the picture so as to give them a break.

When not doing this he is hurling curses at "The Cinema," another trade daily, and vice versa. Both these sheets scramble for the title "daily," and their chatter is full of "daily" this and "daily" that, with neither willing to give the other the title.

Sam Harris of "Cinema" is a hands-across-the-sea sort with a "yes" for almost every picture whatever its origin. Fredman scorches the paint off that loving cup, more to be in opposition than anything else. Outside of that there's not much to choose between these sheets.

Exhibitors, declining to rely on the trade papers, send five of their number to a trade show. Names kept secret. These report independently to a sixth, who averages the reports and then sends the average out to all exhibs.

Buchanan's Cut-In

Paris, Oct. 1.

Jack Buchanan is in for 10% of the gross on the Selwyn-Cochran production in New York of the London revue, "Wake Up and Dream," which opens at the Selwyn theatre at Christmas time.

Raquel Meller's sister, Tina, will make her American debut in the cast.

"He's Mine" Liked

London, Oct. 1.

Tallulah Bankhead's new play, "He's Mine," adapted from French of Arthur Wimperis, was well received in Birmingham last night. Witty dialog and excellent cast. London opening in couple of weeks.

Rennie Buys Play

London, Oct. 1.

Lillian Trimble Bradley's play, "The Crimson Stain," has been bought for American production by James Rennie.

Understanding is it will be used to star Dorothy Gish (Mrs. Rennie).

STOLL'S BAND FEATURE

London, Oct. 1.

Sir Oswald Stoll has booked Sir Henry Wood's Symphony orchestra for three weeks at the Coliseum in January.

The Wood outfit is regarded as the finest organization of its kind in England and its appearance in a music hall is an innovation.

BUTT'S BREAK

London, Oct. 1.

Story here is that Sir Alfred Butt has cleared up big scale stock market operations in New York with a profit of $5,000,000 representing his d[illegible] over [illegible].

LIGHT HOME-BOUND

Paris, Oct. 1.

Enoch Light, jazz maestro is returning home after more than two years on the continent. No statement on plans when he reaches New York.

Cohen Sailing

Paris, Oct. 1.

Roy Octavus Cohen is here for a brief vacation, from Hollywood. On his return shortly he will head for his home town of Birmingham.

CHARLIE ALTHOFF

R. G. Wentworth of the Columbia Broadcasting System says: "I am very glad to say that I consider Charlie Althoff to be the finest attraction ever sent out by the Columbia Artists Bureau for a one-man show."

ENGLISH LAW MIXED ON PAY FOR REHEARSALS

London, Oct. 1.

Geoffrey Gwyther is out of the American company of "Bitter Sweet," now rehearsing, with various reasons assigned among which is that the management is demanding five weeks of rehearsals without pay. Solicitor's letter in behalf of Gwyther threatening a suit followed.

No definite court ruling in cases of this sort are on record. In some instances the producers have let out an actor during rehearsal by payment of two weeks' salary, in some cases settlement was made or the management was responsible for salary during the entire run of the play.

In other cases there was no liability whatever, the management contending that the actor was rehearsing subject to approval.

George Tully Injured, Wife Killed, in Crash

London, Oct. 1.

George Tully, actor, was injured, his wife killed and Lawson Lambert, manager of Brighton theatre, severely injured in an automobile smash-up Sept. 27.

Ten Acts in Milan

Milan, Oct. 1.

The New Excelsior here has just opened with a bill of 10 acts changed fortnightly. Greenlee and Drayton, Americans, are featured in the initial layout.

Bill represents a weekly nut of 10,000 lire, which is about $500 American, deemed high for the Continent.

Argentine Author Dies

Buenos Aires, Oct. 1.

Alberto Weisbach, author and playwright widely admired in Argentina, died in Montevideo last week following an operation.

He was author of a considerable number of popular plays, being one of the few native stage writers with a public following.

Soph for London Revue

London, Oct. 1.

Sophie Tucker has cabled acceptance of an offer to appear in the new Paul Murray-Jack Hulburt revue due to go on in February.

Little is known of the details of the piece, except that Hulburt will be starred.

Paris Auto Show On

Paris, Oct. 1.

The auto exposition, on for 24 days at the Grand Palais Champs Elysees, has attracted an enormous throng to the capital.

Hotels are jammed and the business of the theatres is booming.

Grace George's Lead

London, Oct. 1.

William A. Brady has engaged A. E. Matthews to support Grace George in his American production of "The First Mrs. Fraser."

London Chatter

Handing Out Medals

Cairo, Oct. 1.

Film business here must be in its infancy.

When a show promoter displays enterprise they hand him a medal instead of a summons in an anti-trust suit.

Assia, native screen star from Egypt, went touring in Syria and Lebanon. She gave the first exhibition of a native made picture in Damascus and the local government presented her with a gold plaque in recognition of enterprise.

TOM LIPTON SAYS HE'S 100% MAMMY GUY

It was just at tea time—hour chosen by the chatterer to make her subject feel most at home—that Sir Thomas Lipton was besieged. He had to take time out for tea anyway.

The question-firer, feeling that a certain amount of grandeur was necessary for such an occasion, entered the Lipton suite wearing three court plumes and a sweeping train of thought. She made a deep curtsey and started reciting the Kings of England backward.

But Sir Thomas is no man for preliminaries. He hastily served a dish of tea and got right to the heart of the interview.

"Ma mither," he said, in the nicest kind of a Scotch burr, "is ma guidin' star."

That being a start, Sir Thomas dropped two lumps of sugar into the interviewer's cup—when he should have known that she, being partially on a diet, takes only one.

"Yes," said Sir Thomas, "there is no fun like work."

Interviewed so often he speaks in paragraph headings.

But the interviewer, sensing human interest, steered the conversation back to Sir Thomas' mammy.

"When I was a lad in Glasga, earning a few bob a week, I promised ma mither she'd own a hoose o' her own and drive in her own coach and pair. I had to work hard to get them for her, but I did—and by that time I'd acquired the habit of saving money. I was a grocer's clerk then. Years later I was honored with the freedom of the city, a canny gift," he added with one of his twinkling smiles "for a Scotsman."

The famous sportsman delivered a lecture on the advantages of hard work and economy, denying that the Scotch are stingy — "just thrifty," he explained.

Likes Funny Stories

Sir Thomas likes entertainers, American ones particularly. He always has them to tea at Lipton house when they're playing in London. He likes them because they tell him funny stories. Although his chief interest goes down to the sea in ships, he has found time during the whirl of entertainment proffered him in New York, to attend all the musicals and boxing bouts. He thinks a good fight is magnificent. He also thinks prohibition O. K. if it encourages more tea-drinking.

"But as I said," he wound up, "ma mither is ma guidin' star."

Slightly heady by that time from the third cup of tea, the reporter said the statement wouldn't be believed unless rendered on one knee with arms extended. Grabbing another tea-biscuit, sobbie withdrew, feeling that the elderly K. B. E. with his enthusiasm, his fluffy white hair and jolly twinkling blue eyes, was a pretty swell guy. And what a Mammy guy!

EDNA BEST WALKS OUT

London, Oct. 1.

Edna Best withdrew from rehearsals of "The Heat Wave" due at the St. James Oct. 17. Retirement is by mutual consent.

Explanation given out is that actress found her part uncongenial.

Phyliss Neilson will take her place.

"Bitter Sweet" for France

Paris, Oct. 1.

Jane Marnac is negotiating for the French rights to Noel Coward's "Bitter Sweet," revue now in London.

London, Sept. 22.

Janice Adair's playmate is a baby elephant.

Violet Melnotte back as manager of the Garrick.

"Rookery Nook" is Tom Walls' first in sound studios.

Plays are coming in faster than they can flop, causing a jam.

Lady Plunkett, Fanny Ward's daughter, has gone to Ireland.

Constance Collier attends first nights with a dressmaker.

The Harry Claffs (Winnie Wager) have a son.

Rose Ettridge has made a fortune out of selling cat's meat.

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Bernie in Demand

London, Oct. 1.

Ben Bernie and his orchestra opened at the Palladium last night and packed the house to capacity. Bernie proved himself an outstanding personality among band leaders and his turn a genuine show-stopper. Also making her debut here Yvonne received a good reception.

General Theatres now want Bernie for four more weeks, one at Holborn at a cut, with Bernie adamant against the slicing. The Kit Kat Club is also seeking to extend Bernie's band engagement an additional month.

French Tax Cut

Paris, Oct. 1.

The government is taking steps to cut the amusement tax by 25% in next year's budget, now in preparation.

This action represents the carrying out of the pledge of party leaders last June when the showmen of the nation threatened to close all theatres in a "political strike."

It was the government's promise to give relief as soon as possible that halted the "strike" at the time.

Osterman Gambling

London, Oct. 1.

Jack Osterman opens Oct. 7 at the Alhambra for one week with an understanding for eight additional weeks on option.

Arrangement calls for a rising salary scale if the option is exercised. Comedian will do his Hollywood film studio [illegible] for the opening week. If he registers he will remain as master of ceremonies for the run.

LADY CLOWNS CLICK

London, Oct. 1.

Victoria Palace this week has one of the best shows the house has had in long time with Bernard and Henrie, girl pianologue team, headlining.

Girls clicked from their opening number and look like a cinch for England due to the scarcity of femme comedy duos on this side.

JAMES RICKABY DIES

London, Oct. 1.

James Rickaby, 60, music hall comedian, died here today after a long illness. His widow survives.

PINCUS AWAITS SHEEHAN

London, Oct. 1.

Joe Pincus (Fox) is here awaiting arrival of Winnie Sheehan, who will be aboard the S. S. Bremen.

French Troupe for Canada

Paris, Oct. 1.

A French comedy company, headed by Eve Francis, is leaving shortly for Canada.

It will comprise Ernest Ferny, Philippe Richard, Gabriel Jacques, Lucien Fresnac, Georges Saulieu, Mmes. Simone Lambert, Marcelle Schmitt and Solange Sicard.

"In Your Arms" Title

London, Oct. 1.

The new Clayton and Waller piece, set to succeed "Hold Everything" early in November, is now definitely named "In Your Arms."

Cafe Date

London, Oct. 1.

Anton Dolin and Anna Ludmilla open at the Cafe de Paris Oct. 7 for a fortnight.

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Williamson-Tait Concentrate On Legit; Cut Vaudeville Out

Sydney, Oct. 1.

Only two legit houses remain open in Sydney instead of the normal six. Williamson-Tait, hard pressed by the talker invasion, have even further retrenched in an effort to bring all their energies to bear on reviving the dramatic and musical stage.

To this end they have practically cut out vaudeville. American turns already under contract will be played to the extent of their existing engagements, but this time will be played out in the other states and no options will be taken up.

W-T winced when they had to close the Tivoli recently and now another of their houses there has broken out of line.

"Madame X" talking picture opens Oct. 5 at the Royal, Sydney, under management of Hoyt by arrangement with W-T who control the house. Showing further the Williamson-Tait intention to abandon vaudeville, the firm has recalled its American booker, Harry Muller, and reassigned him to manage the W-T New Zealand territory.

The local picture now reveals ten sound houses in Sydney. Union Theatres is the only circuit booking American acts. Fullers are out of the stage field altogether leaving that division entirely to Williamson-Tait.

GERMAN OPERA CO. FOR DIALOG FILM VICTIMS

Los Angeles, Oct. 1.

German film actors forced out through dialog pictures are organizing a light opera company which they expect to open Oct. 25 at the Windsor Square here.

Plan is to present a series of operettas in German, relying for patronage upon 150,000 German-speaking residents of Southern California.

Ahearn at Casino Paris By "Courtesy of Berlin"

Paris, Oct. 1.

Charles Ahearn and his 'Millionaire Band" from America have been engaged for the new Mistinguette revue, "Paris Miss," which goes into the Casino de Paris early in November, following the transfer of the house to new hands.

Current attraction is Leon Volterra's farewell to that theatre and is featuring Harry Pilcer and Ann Suter.

Engagement of Ahearn was by the courtesy of Julius Marx, impresario of the Scala, Berlin, who released the comedian following diplomatic representations by the William Morris office. Ahearn, who is now at the Victoria Palace, London, has contracts outstanding for Berlin which would have conflicted with a continued appearance in Paris, but these have been disposed of. Ladd and Olive, American dancers, also will be in the new revue.

The Mistinguette show signalizes the tenancy of Varna and Dufrenne at the Casino.

Hutchinson's Return

London, Oct. 1.

Percy Hutchinson is about to make his reappearance in the West End after an absence of several years. Piece will be "Miss Adventure," adaptation of the French play "Il Manquait un Homme."

Production probably will be at the Apollo. A. H. Woods has the American rights.

Dean .nd Galsworthy

London, Oct. 1.

Basil Dean is staging a new play by John Galsworthy in November with Frank Lawton already engaged.

Piece is temporarily titled "The Roof."

"Spring" in Sydney

Billy Grady has sold the Australian rights to "Spring Is Here," Aarons and Freedley musical, to White and Edgerly. They are aligned with the Australian producing firm of Carroll.

Chevalier Santa Claus For Fellow Performers

Paris, Oct. 1.

Maurice Chevalier, on the eve of sailing for the States to make more pictures, realized $10,000 at a gala in Cannes and is staging another benefit affair at the Florida night club here on Friday evening.

The beneficiaries are the Vieux Comediens (Old Comedians) and Vieux Artistes des Musique Halls, both French homes for retired players resembling the Actors' Fund in the States, and located at Pont aux Dames.

PARIS SELLOUT LEFT HOMELESS

Paris, Oct. 1.

Paris is suffering from an acute theatre shortage as evidenced by the end of "Rose-Marie" at the Mogador after two and a half years' run of uninterrupted capacity. House was an absolute sell-out on the last performance, Saturday evening, a gala occasion.

The Isola Bros. hope to obtain another theatre to continue the musical, but it had to make room for the opening Oct. 3 of "Hit the Deck," rechristened "Hallelujah" for Paris, with "Hit the Deck" as sub-billing.

Isolas bought the rights of "Hit the Deck" two years ago, but the actual production has been held up by the smash recorded by "Rose-Marie."

Isolas are up against a somewhat similar proposition with "Rio Rita." The contract for the Ziegfeld piece was signed only recently, but unless the Paris production is hastened there is every likelihood that Radio Pictures' screen vervision will beat it to the French public.

Solution likwise rests with Isolas' chances of getting another theatre. There is every prospect that they will do this, for the firm is highly regarded and has the prestige of always making lavish productions.

The sole American feature in "Hallelujah" is Borah Minevitch and his Harmonica playing band.

Isola Bros. are producing "The Desert Song" in November at the Theatre Sarah Bernhardt, with June Roberts, featured in "Rose-Marie," so far engaged for the cast.

Hackett in Groove?

London, Oct. 1.

Walter Hackett's new comedy, "Sorry You've Been Troubled," opened at St. Martin's to divided opinion. Piece follows lines rather similar to the same author's "77 Park Lane," but doubt is expressed the new play will equal the earlier success in popular esteem.

Premiere was a personal triumph for Marion Lorne and Hugh Wakefield.

Jones Goes to Kit-Kat

London, Oct. 1.

Robin Humphreys is out of the Kit-Kat club, having taken the post of supervisor at the Cafe de Paris. Elwey Jones steps into the Kit-Kat berth. He was formerly cabaret manager of the Piccadilly hotel.

This change marks the termination of the Jones family connection with the Piccadilly.

The Piccadilly is returning to cabaret entertainment on a big scale, but no successor to Jones has been named.

FANNY FRANCISCA DEAD

Paris, Oct. 1.

Fanny Francisca, American born singer and wife of Jacques Coini, French producer and stage manager, known in New York opera circles, died here Sept. 25.

Georges Biscot Weds

Paris, Oct. 1.

Georges Biscot, French screen comedian who figured in many Gaumont serials years ago, took a non-pro wife this week, Leon Gaumont acting as his best man.

WILL MAHONEY

In Earl Carroll's "Sketch Book"
44th Street Theatre, N. Y. C.

Robert Garland, in the New York "Telegram," said: "I never tire of watching Mill Mahoney flirt with gravitation. He came nobly to the foreground last night, induling in eccentric songs and dances which have brought him fame and fortune."

Direction
RALPH G. FARNUM
1560 Broadway

French Season Very Light; Paris Not Holding 'Em

Paris, Oct. 1.

French tourist season this year has not been as brilliant as anticipated and below last year's. Several complaints are heard from fashionable resorts. National du Tourisme is blamed for not properly publicizing, while the local Syndicates of Initiative reproach the hotel keepers.

Tax on strangers, imposed now at all watering and seashore places, is considered a deterrent. The question is to be solved and greater efforts made to attract foreigners next season.

Explanation is people now travel more in other countries, and do not confine the tour to France, which has been the main itinerary for years.

Americans coming to Paris have considerably shortened their stay this season, preferring to visit other parts.

Local interests do not seem to have grasped this.

SAILINGS

Oct. 30 (Paris to New York): Mr. and Mrs. Ed Ballard (Berengaria).

Oct. 19 (London to New York), Edgar Wallace and family, Olga Lynn, Florence Austral, Mrs. Frank Sorrs and family (Berengaria).

Oct. 16 (New York to London), Meyers and Nolan, LeRays (Geo. Washington).

Oct. 9 (Paris to New York), Mr. and Mrs. Maurice Chevalier, Harry Portman, Ignace Paderewski, Harry Forster (Ille de France).

Oct. 5 (London to New York), Evelyn Brent (Mauretania).

Oct. 5 (London to New York) Percy Burton (Baltic).

Oct. 4 (Capetown to London), Gerald Lawrence Co. (Kenilworth) Castle).

Oct. 4 (New York to London), Beatrice Lillie (Majestic).

Oct. 4 (New York to London): Darryl Zanuck, W. R. Sheehan, Hartwell Bros. (Bremen).

Oct. 2 (Paris to New York), Emile Boreo, Ambrose Dowling, of RKO foreign department; Mrs. Winchell Smith (Olympic).

Oct. 2 (Buenos Aires to New York) H. J. Kalman (Southern Prince).

Oct. 2 (London to New York) Maurice Elvey (Olympic).

Sept. 28 (New York to Havana) Louie Goldstein (Orizaba).

Sept. 28 (Paris to New York), Enoch Light and Mrs. Light (Rochambeau).

Sept. 28 (Sydney to Capetown), Joe Marks (Demosthenes).

Sept. 28 (Hamburg to New York), William Huffman and family (New York).

Sept. 27 (New York to London) Gordon Bostock (Carmania).

Sept. 27 (New York to London) Eddie Darling (Ile de France).

Sept. 27 (Paris to New York), Carl Laemmle, daughter Rosabelle and her husband, Stanley Bergerman, Fritz Kreisler, Gatti-Cassaza (Bremen).

Sept. 27 (Capetown to London), Hanlon Bros., Wes~~y Dale (Walmer Castle).

New Paris Attractions Mild; Rip Revue, "Journey's End" So-So

Paris, Oct. 1.

Productions brought out by the new season here have been indifferent in public reception and that status applies to the product of the past week, which included the new Rip Revue, "Les Bruits de Paris" ("Sounds of Paris"), and the French version of "The Journey's End," besides "Glory" which was politely received but inspired no enthusiasm.

Rip Revue

The latest revue by the popular satirist is the new offering of the Folies Wagram, under the management of Edmond Roze. It has nothing that really stands out, although the bulk of the entertainment pleases. Rip has done vastly better work in other years. Show is almost without sprightly dancing.

Marguerite Deval probably got the best returns with a lively skit representing a lawyer defending an American composer accused of copying the song "Ramona" from a French minuet written 30 years ago. Capital bit of musical clowning.

A political lampoon representing Snowden as wrecking a peace conference is very weak, while another bit of buffoonery depicts a lot of bankers in jail for their swindles doing a brisk business.

In the cast are Henri Jullier, Camus; Mmes. Devilder, Deval, Pierre Madd, Diana, Edmond Roze himself, smartly impersonating Mons. Chiappe (Paris chief of police), in the act of settling disputes by means of religious exercises. Andre Luguet, former player of the Comedie Francaise, is present in place of Pasquali. Therese Dorny is amusing as a janitress and demimondaine. Mlle. Devilder, doing male impersonations and dancing with the Pierson troupe of girls, engages attention at times.

"La Gloire"

"Glory," at the classical Odeon, is a comedy by Lucien Gleize dealing with a study of the comparative worth of a modest retired professor and a pompous, self-advertised celebrity, an author who appropriates the ideas of others. Cast, which lacked team work, includes Arquilliere, Dumesnil, P. Morin, Mmes. Neith, Blanc, H. Moret and the Gemier-Abram troupe.

"Journey's End"

An excellent cast has been assembled for "Journey's End," the Sheriff war play done into French by Lucien Besnard and Virginia Vernon and staged at the Theatre Edouard VII. Here it is called "Le Grand Voyage" ("The Great Adventure").

All that can be said of the performance is that the translation has been faithful, but the original version in English is still to be preferred. Principal roles are carried by Debucourt, Asselin, Laurent, Pally and Hecktor.

Stockholm, Oct. 1.

"Journey's End" opened last week at the Oskerstheater with Gosta Shuman playing the lead. John and Pauline Brunius are producing the R. C. Sheriff war drama.

Laverne Shylock Fades; Lasted a Single Week

London, Oct. 1.

Lucille LaVerne's production of "Merchant of Venice" at the Little theatre, with the star as Shylock, was withdrawn Saturday, after a single week.

Miss LaVerne's venture into the bearded role inspired nothing but ridicule among the reviewers. Production was generally blah, and its swift demise is regarded as merciful.

PERROQUET IN OPENING FLOP

Volterra, Bowing Out, Turns Economical

Paris, Oct. 1.

Le Perroquet, famous Paris nite club, staged its last show under Leon Volterra, and scored a pretty conclusive flop. Story here is that Volterra, about to bow out of the establishment, gave way to a spasm of economy in the club attractions, having no interest in the place after Dufrenne takes possession Oct. 25.

Even Ann Suter, American comedienne who scored a terrific hit in the Casino de Paris show, went blah in the club premiere, a victim of extreme nervousness.

The Casino revue closes Oct. 23. At that time the new tenant, Dufrenne, goes in, taking over also the Perroquet, which is in the same building.

Dufrenne is expected to inaugurate a new plan for the club. He also owns the Empire and the new hook-up, it is understood, will have Empire name acts doubling into the Perroquet at a moderate doubling salary contracted in advance.

Heretofore the Perroquet shows, with their expensive line-ups and the costly souvenirs that were given away, cost Volterra heavily, but brought him back a good deal in the patrons they attracted to the revue, and in other ways contributed to the prestige of the dual establishment.

So complete was the failure of the new Perroquet show that Volterra immediately impressed into service Dave and Hilda Murray, American dancers, and sent out an SOS for Billy Arnold's orchestra to sit in and try to pep up the proceedings.

Crawford's Mission

London, Oct. 1.

Bobby Crawford and Max Dreyfus reached London this week, but are non-committal as to intentions in a British deal.

Said to be a likelihood of forming a holding company here to handle their music and that of other companies they represent.

Plan probably would include an affiliation with one of the English publishing interests, such as Chappell or Francis, Day & Hunter.

WEATHER

Washington, Oct. 1.

Weather bureau has furnished "Variety" with the following outlook for week beginning tomorrow (2).

Fair west of mountains and rain east of mountains on Wednesday, Thursday and Friday. Fair with likelihood of scattered showers Saturday or Sunday (6).

Cool Wednesday and Thursday, followed by slowly rising temperature.

London, Oct. 1.

Rainstorm Monday night, with sunshine again prevailing Tuesday.

Paris, Oct. 1.

Weather here is bright and clear and perfect for the theatres. Auto show has brought crowds into the capital.

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English Television Test Success; Timing Perfect, But Images Crude

London, Oct. 1.

First public demonstration of the Baird Television in actual transmission was given successfully here yesterday (Monday).

Broadcast was made from 2LO London transmitting station, the sound and images being sent on separate wave lengths.

The demonstration comprised a speech by Sir Ambrose Fleming, president of the Television Society, and a short address by Syd Howard, comedian, from the musical comedy stage.

The images are projected from the rear into a convex lens eight inches in diameter, picture taking up the entire vertical space and about half the horizontal distance. In this field only the faces of the speakers are visible.

The synchronization was perfect as to lip movements and sound reception, but the pictures themselves recall the quality of the earlier achievements of moving pictures. Images take on heavy, crude light and shade without tone modulations and there is a great deal of flicker.

Faces are readily recognizable and movements in this test were over-emphasized to make sure of registering.

The television company states the demonstration is not offered as of a finished and perfected product, but is to be regarded as "experimental and on the same basis as the first public hearing of the earliest mechanical sound records made on wax cylinders."

U. A. SHIFTS ENVOYS

Buenos Aires, Oct. 1.

H. J. Kalman, in charge of United Artists product in this territory, is sailing on the Southern Prince tomorrow (Wed.), leaving in charge his assistant, Morgan, who will function for the whole Argentine territory.

German Sister Act

Sisters G, German dancers, engaged for Paul Whiteman's projected U revue, "Jazz King," will sail for this side Oct. 7.

HAIK'S FRENCH-ENGLISH TALKER IS 'VILLA ROSE'

Paris, Oct. 1.

Jacques Haik, a relatively new figure in the film situation here, is to produce in London a talking picture in both French and English versions, with Louis Mercanton directing.

Story is "At the Villa Rose" from A. R. W. Mason's novel and the late Arthur Bouchier's play of the same name.

"Villa Rose" was produced once as a silent subject, but the talker production will embody dialog and other modern ideas. Bert Howell is recruiting a French cast headed by Leon Mathot and Simone Vaudery.

MENJOU'S 3-WAY RECORDER SET

Paris, Oct. 1.

The French Pathe Company has just received its first Photophone recording sets, three in number for this consignment, and the equipment is being installed in the Joinville studio near Paris, where it will have its first trial with the three-tongue production scheduled for Adolphe Menjou.

This will be the first French attempt to reach for foreign language markets, the dialog being done in English, French and Spanish. Last named tongue apparently is a drive for the South American trade.

The rich Latin-American markets used to look to Paris for many luxury articles before the war and there are strong trade ties still. France's chance of marketing film there is regarded as excellent, quality of goods being assumed.

MARY AND MARGARET GIBB

The best publicized "Siamese" twins in the universe.

They sing, dance and play the piano.

Playing in Buffalo the present week.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway.

English Releases Oct. 7

London, Sept. 23.

American features: "Three Passions"; "Show Girl"; "Beyonnd the Sierras"; "Sal of Singapore"; "Hardboiled Rose"; "Canary Murder Case"; Fox "Movietone Follies"; "Green Grass Widows."

British: "Week End Wives"; "Silent House"; "Flying Squad"; "Life"; "Bondman."

Continental: "Lady With the Mask" (French); "Last Performance"; "Girl of Piccadilly" (German).

BOYCOTT TALK ON GERMAN QUOTA

Paris, Oct. 1.

European quota tangle threatens to begin all over, this time in Germany where the victory of the one-for-one restriction proposal is engaging the attention of American picture interests.

There is said to be a movement for an understanding among the American producers, to keep all U. S. product out of German territory in an effort to drive home the point that the native theatre cannot prosper without it.

Major Herrin is due in Paris today and it is believed in intimate circles that he is here on behalf of the Hays office to deal with the general Continental situation.

Montreal Off British-Mades

Montreal, Oct. 1.

Scrap in ranks of Famous-Players has brought out fact that British films have little or no appeal here.

Only bare half-dozen shown in this city last twelve months and not one of them retained second week while most ran in red.

Some had better luck in Toronto which is notoriously more British in sentiment than Montreal.

Rift in Falaise Menage

Paris, Oct. 1.

Gloria Swanson and the Marquis de la Falaise are at odds and the peace of the alliance is in jeopardy according to stories going the rounds here.

Star and her titled husband continue friendly in a state of truce, but family friends have been called into conference on their differences. One such discussion took place at Le Touquet not long before Miss Swanson sailed.

Differences came up just before the sailing aggravated by a telegram to the marquis from another film celeb who is not named in the gossip, which peeved Gloria.

British Film Field

By Frank Tilley

MELLER SPURNS U. S. TALKER BID FOR SPAIN

Paris, Oct. 1.

Raquel Meller will go to Spain to make a talker shortly, having turned down all offers from American producers.

Star will play out her engagement as feature of "Paris-Madrid" at the Palace for an indefinite run, probably to Dec. 1, and then take up the studio project.

Her rejection of American tenders was unequivocal, due to her dislike of ocean travel and also to fears for American complications.

The consideration is a sort of hangover from her last visit across the ocean. At any rate the two things decided her in favor of Spain as a scene of operations, in addition to a patriotic desire to do her part in getting the film industry started in her native land.

SOUND INVADES ANCIENT LANDS

Cairo, Oct. 1.

An agreement has just been concluded between Metro-Goldwyn-Mayer and the Josy Film Co., Cairo renters, for a series of modern dialog pictures to be screened at the Metropole Cinema here.

Features included are "Broadway Melody," "White Shadows in the South Seas," "Alias Jimmy Valentine," "Trial of Mary Dugan" and "Madame X."

Equipment of Western Electric has been selected for the house. Sound screen also is about to echo in the Royal Cinema, Alexandria, Egypt. It has just gone under new management and ownership and first sound picture announced for tomorrow in "Scandal" (Universal Paet dialog).

Paramount-Vitaphone

(Continued from page 1)

country estate at New City, N. Y., commencing last Friday, when details were smoothed out.

It is said there will be a stock exchange of one share of Paramount for each 1½ shares of Warners, with the basis of exchange in money around $80 per Par share.

One of the resolutions at the conference appears to have been that Paramount and Warners in Paramount-Vitaphone will be shorn of their many vice-presidents. Zukor continues as president of the combine, with Harry Warner general manager. It is a new title for a high executive in the film trade.

From the stories, Sidney Kent will be in charge of all distribution; Sam Katz of the combined theatre chains, with Jesse L. Lasky at head of joint production. A. J. Balaban is general manager of all amusements, meaning the stages.

Sam Morris will be gen. mgr. with Kent; Jack Warner gen. mgr. with Lasky and Spyros Skouras gen. mgr. with Sam Katz. Messrs. Morris, Warner and Skouras are with Warners.

The account says all of the various names or titles of the several companies will disappear, to be replaced by Paramount-Vitaphone.

Theatres and Studios

In the merger P-V will operate over 1,500 theatres and four studios. Warners contribute about 250 theatres, including the Stanley Company chain, and two studios, Warners and First National. An auxiliary studio in Hollywood controlled by Warners is the former Vitagraph.

It is claimed there will be no federal interference to the merger as all stockholders are protected on the exchange basis. The Department of Justice, from reports, is inclined to favorably regard mergers fully protecting minority stockholders.

In the party of 30 or more interested, gathered at the Zukor estate, were representatives of the bankers behind the merger, Kuhn, Loeb and Company for Paramount, and Goldman, Sachs and Company for Warners.

London, Sept. 21.

The fall crowd has arrived. Evelyn Brent got in Sunday. Staying for a month and keeping out of everyone's way, Anita Loos also taking care not to let the sobbies break in on her vacation here. Anita has got wise to the chiselers who horn in on a fake visiting-card, get a story, then go peddle it.

John Emerson playing golf round Hempstead way.

John Gilbert here, too. Hiding from the newspaper folk.

Pat Powers got in this 19th.

Newspaper Censors

M-G-M had "Mrs. Cheyney" okayed by the Censor Board. Then "Mail" raised a squeal about a bit of dialog. And board wanted Metro to take it out. As the film had been passed with it in, M-G-M stood pat. So did the line. But it had the result of the board looking for needles in haystacks at the moment and wanting a line cut out of a comedy song because it referred to "the Prince of Wales' Army"!

But "Cockeyed World" got by and was pre-viewed this 19th at New Gallery Kinema and goes into the Capitol Sunday for a run. Charles M. Woolf, now head of Gaumont-British, owning this house, figures it will hold up for six months. It's a whale of a picture for this country. A bit raw for the collars-and-ties but okay for the sophisticated.

B. I. P. and Color

Maxwell seems to be figuring he'll be in on the sound-and-color stuff before the market here is swamped with it from America. Dickered with Blattner for a bit over Movicolor, but Elvey horned in and got him sold on Raycol. So now B. I. P. is going to make some color shorts to see how it figures out. Maxwell is also sitting in on the making of a coupla pictures with Denny here.

Than script writers, they don't need anything more. Unless it's dialog ditto. Never heard anything quite so bad as the dialog of "American Prisoner," which B. I. P. pre-viewed this 18th. Who picks their stories sure must have a grouch against the company, and who writes their script must suppose writing mottoes for Christmas crackers is a mental achievement.

"Feathers" Best

Credit Paramount with the best theatre business in town this week with "Four Feathers" at the Carlton. And that with "Trespasser" two blocks away playing to more than the New Gallery has done for months past, and with "Mrs. Cheyney" S.R.Owing the Empire.

On top of that "Show Boat" gets 42 play dates this week in London and stands up on all but a couple. And those two houses not equipped with W. E. or RCA.

RCA Photophone has now 105 installations in, with two studios equipped for recording and three others being wired.

Critics Quit

George Atkinson of the "Express" has been telling the film fans what he thinks of films over the air for quite a while. Now he has quit. And several other newspaper critics have refused to go on the air about films. Because pressure has been brought, same as it was on Atkinson, who wouldn't stand for it, to make them plug the artistic merits of Continental, and especially Russian, pictures. It's getting tough here when Red highbrows have so much pull on a government organization like B. B. C. they can make this play for the Sov. and Amkino film propaganda.

There's a bunch here been trying to break in with Russian films for a long time, and they haven't left much undone in the fixing and string-pulling line. Some are real picture men who think there's dough in it. Others are climbers who'd be in on anything that called them the big boys. And the rest are just nuts who've gotten the idea it's an intellectual movement. They talk sopranoly about montage; and one of them thought it was film cement till he was wised.

Bits of Things

Commodore theatre, Hammersmith, opened 16th. Owned by George Marcus and seats 2,880. Figured to be the first house on this side specially built to play sound. Started with "Show Boat," same film also playing two other first-run houses in the neighborhood this week.

What Maxwell has actually done about the Regal is to buy the whole of the issued capital of the A. E. Abrahams Company owning the house—Hyde Park Cinemas, Ltd.—paying around $350,000 for it. Hyde Park's stockholders also get some stock in Associated British Cinemas, Maxwell's theatre company. Seems

(Continued on page 47)

Chatter of Paris

By Abel Green

Paris, Sept. 22.

A first-time visitor anywhere probably "discovers" the obvious. Still, even the French concede that the cheapest thing in Paris is its taxi, whose first drop is one franc (four cents), with 25 centime computations thereafter, which means at the rate of one penny. At night the tariff doubles by law. One can ride around Paris until unconscious during the low-rate period, which is until 11 p. m., and get change from $1.

The natives cry the blues otherwise, blaming not only the seasonal influx of Americans and English, but the constantly floating English-speaking population for the many gyps and tips. Those tips come under the head of a painful extraction. One must tip or else—. You enter the Folies Bergere or the Casino de Paris, and you not only buy a program—one for each in your party is the rule—for three francs (12 cents), but the vendor, in broken but unmistakably pointed English, sans subtlety, observes: "Three francs—that's what it costs me." That means at least another franc or two surcharge per person.

Go down the aisle to your seat, and the usherette must get a franc per person tip. Just dare to give her three francs for a four-person party! She'll interrupt the show and everybody to demand her "money"—they know that word all right. This situation is brought about through the girls receiving no salary and ofttimes paying a premium for their jobs.

Ticket Gypping

Buying theatre tickets, starting with your hotel speculator (usually the concierge or general factotum of the hostelry), puts the Broadway gypperies to shame. They give you a slip. This you present to a jury box of three men who are in the middle of the lobby and who allot you your locations. They must be "seen." Buy tickets at the box office direct if you're an American or non-native. You'll get good locations, because they know they'll be slipped a 10 or 20-franc note. But you must go to that jury box, regardless, for the actual tickets of admission. That is, you'll try, but being a non-Frenchman, once again, a gaily attired menial in military braid and trappings will intervene, jabber at you, grasp the ticket from your hand, walk to the jury box but two yards from you, get you your tickets and, of course, a stake. Then comes the tipping within.

The natives aver that a total stranger in Paris, bewildered as he may be by linguistic handicaps and unfamiliarity of surroundings, gets better theatre tickets than a Parisian, all because of the tipping gag.

Revues

In the same category of a Weehawken or other hinterland yap going for the works on Broadway by taking in the "Vanities," "Follies," et al., just for a picture of the local revue situation, the Folies Bergere and Casino de Paris shows were caught. The latter is a better show, and both rank as second-rate productions (of the Shubert kind) compared to American standards.

Where they have production they have no talent, and vice-versa. The Casino has Ann Suter, Harry Pilcer, Jack Forrester, et al., but lacks the scenic investiture. The Folies has production but no talent excepting an extraordinary troupe of girls known as Alfred Jackson's Stars (16). Casino features its 16 Lawrence-Tiller Girls, and also a male double octet known as the 16 Smart Boys. Billing is a tip-off on the "boys."

None of the shows seemingly can rely on native talent. The dancing troupes, both English, are the mainstay. The personalities are picked with a view to Anglo-Saxon patronage. There is an inevitable scene mildly chiding an American or Britisher learning to parlay-vous Francaise—and, believe us, that's no cinch, either.

As an incidental observation, without any necessity to go into manners and customs of a nation,

(Continued on page 47)

Superimposed Sound Touted in France; All Systems in Scramble; Ufa Wires With Tobis, Wants W. E.

Paris, Oct. 1.

With the field open and all sound systems in a free-for-all for business, situation is complicated by the glowing technical claims of the new Gaumont system which has a sound record superimposed upon the image, invisible, but permitting fine reproduction.

Any kind of a system goes here, and practically every known device has representation. Franco-Pathe chain of 120 houses appears to be experimenting with all the systems with the object of picking the one it likes best and then going all the way with that. The circuit has one British equipment in a neighborhooder and is equiping its Marvaux, on the Boulevard des Italiens, with Tobis Klang.

Meantime RCA Photophone is actually negotiating a blanket contract for the whole theatre circuit.

Klangfilm at Home

A remarkable situation exists in Germany. Ufa's initial sounded production is using Klangfilm and equipment of its houses on that system starts in October. That Ufa houses are wired for Klangfilm compels the use of the corresponding recording system, although the company is reported as regretting it cannot use the American systems.

Angle on this phase is that the Germans give their approval to the French quota settlement and the Berlin trade would like to see their own country open to American wire product. They regard with lively suspicion the possibility of a monopoly by the Klangfilm interests.

So far in all France only 18 houses are wired with Western Electric. These include Paramount, Metro-Goldwyn's Madeleine Cinema, both in Paris; two independents, Clichy Palace and Capitol in Marseilles, and the Aubert-Franco chain has 12 contracts altogether, including the Gaumont, Palace, Aubert Palace, the Artistic, the Montrouge and the Cameo. Chain's Brussels house also is wired with W. E.

T-S and Photophone

RCA Photophone equipment is being installed in the Theatre des Capucine, on the Boulevard Capucines, in behalf of Tiffany-Stahl-Wilton-Brockliss, Frank Brockliss being Tiffany-Stahl's French distributor. Capcucines house has 450 capacity and is intended to be Tiffany-Stahl's Boulevard exploitation stand, show window for the Continent. House will start its picture regime in mid-October, following "Carnival," the legit show now running there.

Other equipment includes the Marivaux, French Pathe's house which is going Klangfilm and the first house in Paris to use the German system. The Moulin Rouge and Sayag's New Ambassador will be wired with Western Electric system and that completes the French roster of wired houses.

Radio-Cinema system will go into Jacques Haik's new remodelled Olympia. Radio-Cinema is crashing the field and so is the Gaumont device on the strength of DeForest's default on payment of the French tax obligations. As a result of this oversight the courts have declared that all DeForest patents are in the public domain, rendering the decision in a test case.

It is expected that the Gaumont device will do much to stimulate the wiring of French houses. Leon Gaumont is said to be the originator of sound pictures, putting out a device more than 20 years ago.

Capucines will be wired first with Photophone and the first to be so equipped, the same system will be installed in the Imperial and Max Linder, both being controlled by French Pathe.

After that Photophone will go into the Marivaux to supplement the Tobis-Klangfilm system which is already in operation.

HEMPEL IN SOUND

Paris, Oct. 1.

Frieda Hempel, grand opera singer sojourning here, is due for a concert tour in Canada beginning in November, after which, it is stated, she will go to New York to undertake a series of musical sound shorts.

SO. AFRICA SOUND FILM CO. ON BROAD CHARTER

Capetown, Oct. 1.

Kinemas Films, Ltd., has just been organized here with a broad charter calling for producing and printing film and establishing sound and silent film studios. Activity is described as covering South Africa, England and America.

Financing comprises 95,000 one-pound shares and 100,000 shares at a shilling.

First directors are David Heydenreich, J. Donaldson and G. H. Dickson.

BRITISH CINEMA BACK TO MUSIC

London, Oct. 1.

Film houses all over England that eliminated musicians when they installed sound are now drifting back to the bandsmen in sufficient number to make it a definite movement.

Six weeks ago the Capitol and Shepherd's Bush Pavilion let their orchestras go. Both are reinstating them; also the Broadway Stratford.

The Pavilion, which formerly had 20 pieces, will resume next week with 32 men. The Rivoli, White Chapel, likewise reinstated its full orchestra after letting them go in favor of mechanical music.

Ufa's 11 B. I.'s Films For U. S. Distribution

Ufa Eastern Division has acquired American distribution rights to 11 British International pictures. It is understood Ufa cannot advertise them as such due to World Wide having exclusive rights to that billing in America. M. A. Dent of Wardour closed the deal with Ufa.

"Show Life," with Anna May Wong, and "The Ring" are the first to be released over here, with "Farmer's Wife" and "The White Sheik" among those to follow.

Florey Brings U. S. Training to France

Paris, Oct. 1.

Robert Florey, for eight years with Paramount and Tiffany-Stahl in the States, directing pictures for both and having a hand in much sound work, has returned to his native France.

He will handle talker production here, his first job being a sound feature for Pierre Braunberger, independent producer in Paris.

Zukors' Vacation

Paris, Oct. 1.

Adolph Zukor is due in Paris in a fortnight. Mrs. Zukor and their son, Eugene, arrived Friday last and put up at the George V. hotel, but have gone on to Biarritz to await Zukor there.

Family are planning a long three-month vacation jaunt about the Continent.

Elvey and Roycol

London, Oct. 1.

Maurice Elvey and Roycol will sail on the "Olympic" for New York.

Roycol is the English two-color process and Elvety is taking it along for demonstration on your side.

BOREO FOR LOEW'S

Paris, Oct. 1.

Emile Boreo is returning to the States tomorrow (Oct. 2) to open on a tour of the Loew chain. He recently underwent an operation on the tonsils at the American hospital, Paris.

Air Cost Beats Rental

An exhibitor in the interior of Gautemala, Central America, receives his film deliveries once a week by aeroplane, paying six times as much for cartage charges as for film rental.

Prior to the aeroplane arrangement film had to go over the mountains by mule, consuming three weeks in transit. Aeroplane reduces delivery to a matter of hours, but rental is the same as formerly.

STOLL SEES ANGLO-U. S. SOUND HOOK-UP VITAL

London, Oct. 1.

Statement of Stoll Pictures Corp. for its fiscal year shows a net profit of $25,000, a meager return on the capital.

Statement was read to a general meeting of stockholders, at which Sir Oswald himself made an address, claiming production of silent pictures was not possible as a business, and talking film making was profitable only for the patentees of necessary apparatus.

Those at the meeting gathered that Sir Oswald considered it necessary to establish some sort of Anglo-American allegiance.

PHONEY PROMOTIONS IN FOREIGN TONGUE FILMS

Hollywood, Oct. 1.

Promotion season is on. Foreign talkers, with foreign actors and made in Hollywood, is the come-on.

Half a dozen or more schemes are now under way with all projects in the promotion stages. Some of them are on the up and up, but the majority are not expected to reach beyond the dough-gathering spot.

Sales talk is a picture of the big money to be made with Hollywood-made pictures in the native tongue for distribution in the native country. Spanish and Mexican contingents are getting the big play. Other groups are working the German, French and Italian angles.

Dowling Reporting Home

Paris, Oct. 1.

Ambrose Dowling, his foreign mission for RKO completed, sails on the Olympic tomorrow (Wed) for a general conference at the home offices in New York, returning shortly thereafter.

The RKO foreign department chief has organized the European situation for both RCA and RKO, placing Frederic Culbert in charge of Photophone with elaborate offices to be opened here shortly to handle French business.

Solly Newman from the RKO London office has been made chief of the Latin speaking film division. Ernest Korning, now relieved, formerly handled both Photophone and film product.

Koenig settled for six months' salary under his contract for a lump sum of $5,000. Dowling arranged the compromise which is an intricate matter under the tough French laws.

Paris Programs

Paris, Oct. 1.

Paramount — "The Wedding March."

Gaumont — "Femme Revee" (French-made). House shows Chevalier's "Innocents of Paris" Oct. 4.

Imperial — "Erotikon" (German-made). French title is equivalent of "Seduction."

Marivaux — "Nina Petrovna's Falsehood" (UFA).

Other programs unchanged.

Trans-Ocean Stunt

Paris, Oct. 1.

When Chevalier sails he will be accompanied by a corps of newspaper correspondents like a touring ball club in the States.

Six representative French newspapers are sending field correspondents to Hollywood at Paramount's invitation (and Paramount's expense) as a press stunt for the idol of Paris.

Foreign Tongue Features and Shorts Getting More Attention

There's more than mere moving day stuff in the shoving over this week of the foreign language production department from the Paramount News laboratory to the Long Island studio.

This department, which functioned exclusively in shorts, now will step out into bigger things, according to inside info. The making of feature pictures in foreign verbology is expected to get under way with vim pretty soon at the Astoria plant.

The importance which Paramount is giving to the foreign language stuff is further emphasized by the fact that two of the shorts made in the east are in Esperanto, the combination language whose proponents, for years, have been trying to make the standard for international communication.

Thus far Paramount has produced 20 shorts in foreign languages. Spanish numbers exceed the others.

Most of these are speeches, but many are also in song and music. Some consul or representative of a foreign country was invited to address his native countrymen in his own tongue. His speech as recorded on the films were then sent for distribution in his native land.

While Paramount is in the lead in foreign tongue shorts production, Warner Bros. is ahead on features. These two companies, of all in the field, so far as could be ascertained, are the only companies indulging in this foreign stuff.

Besides the features, Warners have made 16 shorts in foreign languages. These are all in song and music. Warners concentrated on the German shorts.

That Warners will continue in the manufacture of foreign language is indicated in a statement made recently by the Vitaphone Corp. that it is p lanning to erect studios for this purpose in European countries.

"PATRIOT," "MELODY" BIG IN BUENOS AIRES

Buenos Aires, Oct. 1.

"The Patriot" (Par.) opened at the Portena and is a smash in money and fan esteem. "The Broadway Melody" is another talking picture from the States that is topping records right along.

"The Pagan" opened Friday (27) at the Grand Splendide. Talking product is becoming more and more a requisite to Argentine exhibitors. In addition to the newcomers in the last 10 days, Fox's "Movietone Follies" is holding over indef, and "Trial of Mary Dugan" is set to open tomorrow (2).

SPANISH SHORTS MADE AT FT. LEE

Independent producers around New York are flirting with the Spanish-speaking market with the boys having discovered that the Latins can't play most of the English-speaking features and can't get product in their own language. Side by side with this situation reports from South America tell of houses being rapidly wired.

Empire Pictures, making shorts in English, has decided to concentrate on Spanish shorts, planning to make 104 over the year. The first three have been completed at the Metropolitan Studio, Fort Lee, N. J., with Raquel Davido, said to be a big favorite in South America, as star. Senora Davido is a Jugo-Slavian by birth, but has been reared in Spanish countries. She is to be in a forthcoming Publix unit.

There are a couple of Spanish features on tap. One difficulty is getting actors who speak the language and can also take directions in English. Indies think they can build up a good thing for themselves by rushing in before the Spanish market is usurped by the big boys.

Apart from a few shorts made by Warners and Paramount there has been no Spanish dialog product to date.

SOUND CUTS FURTHER INTO AUSTRALIA FIELD

Sydney, Oct. 1.

"Madame X" opening Oct. 5 at the Royal takes another legit house, leaving but two occupied in this city. Williamson-Tait let the house go to Hoyt under short term deal.

The Regent here is switching from long run talkers to weekly change of sound product.

"The Singing Fool" moves out of the St. James after seven big weeks.

"Molly and Me" in Paris

Paris, Oct. 1.

Wilton-Brockliss-Tiffany combination, taking over the small Capucines theatre for sound pictures (seating 480) will start off with "Molly and Me" under the local title of "Lumiere de Gloire" ("The Light of Glory").

Capucines is hardly suitable for a picture house, wider than it is long and especially built for comedy.

Buchanan Picture

London, Oct. 1.

Jack Buchanan has signed to make "That's a Good Girl" for Gainsborough, subsidiary of British Gaumont. Talker will be made with RCA recording.

German Rights to Plays

Leah Salsbury has sold the German rights to "The Jazz Singer," and "Young Love," both authored by Samson Raphaelson.

The company was not named.

Meller Sues to Test Artist's Film Rights

Paris, Oct. 1.

Raquel Meller has gone into court a test case to establish a novel point involving the performer's rights on material.

Palace revue star is suing De Merly for incorporating portions of "Violettes Imperiales" into his last screen production, "Paris Girls."

Point to be determined is this: May a performer enjoin a picture producer from incorporating in a subsequent production scenes which the performer has appeared in (and been compensated for) in some earlier work by the same producer?

Jannings' Ufa Story

Berlin, Sept. 21.

The Ufa has decided on the scenario for the first Emil Jannings dialog film. It will be founded on the successful novel, "Professor Unrat," by Heinrich Mann, Karl Vollmoller and Karl Zuckmayer, the well-known dramatists. It will be recorded in both English and German.

The novel concerns a college professor who falls for a circus dancer. He leaves everything behind and follows her and the wanderings of the circus, sinking lower and lower as he goes.

Step Up for Portman

Paris, Oct. 1.

Harry Portman is sailing for New York Oct. 9 there to act as assistant to Vice-President Edward A, Schiller in Loew-Metro theatre operation,

Portman has been acting as European manager for Metro-Goldwyn. His father's illness held him here while the post in the states was waiting. The elder Portman died recently, releasing the son.

AMERICANS ABROAD

In Paris: Neil Hamilton, Ben Behnie, Tod Browning, Sam Taylor and wife, Mabel Boll, Kathryn Ray, Max Rothafel, Gilbert T. Hodges, Ellery Walter, Basil Dean, William J. Potter, Jack Pickford, Carl Laemmle, Stanley Bergerman.

Exhibs Burning Over Bans and Cuts By Chicago's $21,600 Censor Board

Chicago, Oct. 1.

Rumblings of a storm over the police department's picture censorship board of 9 are being heard.

Board operates under Police Commissioner William F. Russell. Since installation of sound in their projection room, they have been cutting and mutilating films and dialog unmercifully.

Board of three men and six women is headed by Miss Effie Ziegler, who costs the city $230 a month. Other members are: Amy L. Adams, Anna M. Costello, William A. Foust, Edith E. Kerr, Irven I. Kephart, Anna Victor, Mrs. Ellen Baker and Cora Doolittle, each drawing $197.

Latest decisions banned "Modern Maidens" (M-G-M), booked for last Friday at the Chicago (B & K) and "The Very Idea" (RKO), planned for showing at the State-Lake.

RKO plans to go into court if necessary to show "The Very Idea," authority for the move coming from Nate Blumberg, western theatre operator.

If so, RKO will follow in the footsteps of U. A., which is showing "Alibi" at the United Artists under an injunction against the local censors.

Chicago's exhibitors are objecting to the methods and personnel of the present board. They feel the board is not a qualified judge of public taste as it now stands, with a preponderance of unmarried women holding the balance of power.

They see no reason why dialog pictures should be submitted to a more severe test than legit. Yet with exception of "Frankie and Johnny," which was closed by police here, and "Harlem," which was revamped after it had run in its original form for several weeks, there has been no municipal interference in legit productions for some time.

Clara's "Station S-E-X"

Los Angeles, Oct. 1.

Clara Bow's next one has been ticketed for release as "Station S-E-X."

BAD PRESSWORK

"Woman Letter" Raises Ire of Pittsburgh Women and Men

Pittsburgh, Oct. 1.

Doubtful exploitation in the Warner office here isn't helping the local boys much. In connection with "A Most Immoral Lady," at Stanley, cards in woman's handwriting were sent to several thousand men, with following appended:

"They say I'm an armful of joy—an eyeful of beauty—but I'm a most immoral lady. If you think you'd be interested meet me on 7th between Liberty and Penn, on Friday. No one will ever know.—Laura."

No end of complaints, some even from city officials, who branded this sort of thing as bad taste.

Stanley here has been getting away with murder in this respect, posters on "Fast Life" recently showing nude girl in arms of man.

The letter idea was recently used by Frank Shepherd, manager of Regent, also Warner house, in connection with "A Dangerous Woman." Plenty of grief from irate wives and husbands.

Plenty of Answers

Hollywood, Oct. 1.

M-G-M's appeal for new talent being part of the weekly broadcast over KHJ, is bringing in a flood of letters and photographs. Week following the first announcement netted both studio and broadcast station more than 1,600 applications.

These will go through a process of elimination, the best prospects to be called to the studio for an interview.

NO HUGHES OPPOSITION

Hollywood, Oct. 1.

Rupert Hughes will be elected president of the Writers' Club at the annual election Oct. 3.

Others nominated and to be elected without opposition are Percy Heath, vice president; Gladys Unger, vice president; Carrol Dunning, treasurer, and Peter Milne, secretary.

Agent's Insurance

Hollywood, Oct. 1.

Prosperous Hollywood agent is protecting his big accounts by taking out insurance on the actors' lives.

10-YR.-OLD NEAR-ACTOR NOT GOING HOME—YET

Like Dick did a Whittington to London, little Assi Ben Jack tried a Jackie Coogan on Hollywood. Outside of a lot of famous signatures, well wishes and a scrap book, Assi, bright-eyed, capable 10-year-old, hasn't much to show for his year's stay on the coast.

But Papa Jack has. He got Louis Mayer to help extend his leave from Germany for another year, although he gives Mayor Walker chief credit for refurbishing the passport.

Even at his tender age Assi has learned the Hollywood language. It was to keep papa with him that he quit Hollywood and a chance to make features for an independent company. The Mayor on his visit to the film colony had asked Assi to look in on his next trip to New York.

So the little double for young Coogan saved his pop from deportation by making the supreme sacrifice for stardom.

Assi has yet to learn that one question leads to another. Papa divulged the big job as a myth when he said he and the boy are going to stick in New York until they get things on a dotted line. There is none in sight except the hope of doing something in the Astoria mills.

While Papa Jack, Arthur Mundszruk, hails from Leipzig and doesn't regard Carl Laemmle, from Laupheim, as a pal, he says that he isn't going to return overseas until he can present his wife with a son who has come somewhere near hitting the Laemmle stride for film honors.

Faces for Talkers

"My boy, he make 60 kinds of faces. Beautiful faces. He sing. He dance, He talk. Oh, he like the talkers."

The last line Assi contradicted.

"No, papa, I cannot make as many expressions in the talkies as I can in silent pictures."

Asked what Ben had done in the studios, Papa Jack opened a folio with stills showing the youngster posing with Vilma Banky in "The Awakening." Another had him in the title role of an independent production, "The Little Beggar."

Big Assi can't forget the 60,000 marks German producers offered Little Assi two years ago. It was these marks that Papa Assi mentally converted into dollars when he bundled up his son and grabbed a boat shoving off.

It isn't all young Assi's fault, although that half-fare did not leave the Variety office until he found out where he could buy this issue of the paper, after having determined that free mailings are out.

$2 "Shrew"

Mary and Doug's "Taming of the Shrew" instead of opening for a regular run at the Rivoli or Rialto, as was first planned, will be shown as a $2 special.

Talker opens on Broadway the first week in November. Theatre not yet chosen.

STILL AN "ANGEL"

Los Angeles, Oct. 1.

Ben Lyon seems to be married to "Hell's Angels." He was slated to play opposite Bebe Daniels in a Radio film when word came that Howard Hughes was making retakes on his air picture.

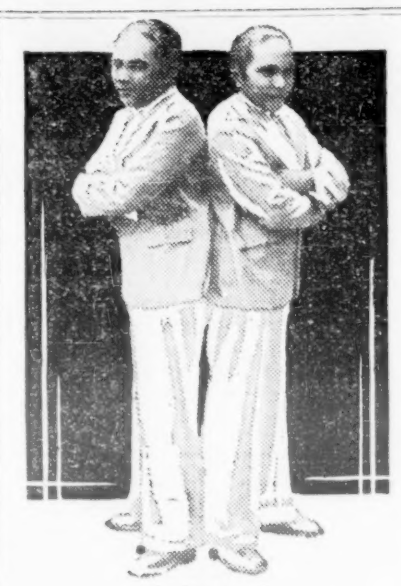
So Bebe will have to get along with another leading man in her second Radio picture.

Too Much Sun

Hollywood, Oct. 1.

Universal's "Ropes" is held up pending the recovery of Mary Nolan.

Player is confined to her home from sunburn received while making beach scenes.



A Natural
SIMPLICIO AND LUCIO
GODINO

With their brides and 14-piece Filipino Band. Record-breaking business.

Playing Los Angeles week of October 4th.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway, New York.

Cubs' Three-Act

Chicago, Oct. 1.

Three Cubs players, Charley Grimm, Cliff Heathcote and Kiki Cuyler, have been booked for the Publix-B. & K. theatre the week following the world series. Booking definite whether it's win, lose or draw. If the boys make good they may do another week uptown.

The three lads admit they have a good act, claiming they can sing, dance, play the uke, and are a riot with the comedy.

Local William Morris office handled bookings.

Swanson's Ready-Made Trailer From Air Talk

Gloria Swanson has provided United Artists with a ready-made trailer for her current special release talker, "The Trespasser."

While abroad recently, just prior to the world premiere of the picture in London, Miss Swanson spoke over the radio. It was relayed to New York and picked up by the National Broadcasting Company. R. C. A. Photophone re-recorded it upon a talker film strip.

In the ether spiel Miss Swanson included the theme song of her picture.

Upon Jos. P. Kennedy arriving in New York and hearing of the re-recording, he instructed that a trailer be made of it for "The Trespasser" over here.

Club's 4-Way Affair

Motion Picture Club is throwing a four-way party Oct. 3 at $5 per head. It's a dinner-dance-bridge-preview.

Preview takes place at the Embassy, near club rooms. Ina Claire in "The Awful Truth" will be shown.

Gain Resigns

Hollywood, Oct. 1.

Jack J. Gain, who recently abdicated his post of general business manager at Paramount in favor of M. C. Levee, has tendered his resignation. He was with the organization nine years.

Gain was to have continued with Paramount as New York and Hollywood contact, but after a four weeks vacation he is to announce new connections.

Barthelmess' Two Years

Los Angeles, Oct. 1.

Richard Barthelmess and First National have agreed on a new contract whereby the star will do two pictures a year for the next two years.

On completion of his present picture, "Son of the Gods," Barthelmess treks for Europe. That will be in about three weeks.

Eltinge's Indie Talker

Los Angeles, Oct. 1.

Julian Eltinge's "Maid to Order" gets into production Oct. 7. Elmer Clifton will direct with dances by Bud and Lon Murray.

Jesse Weil is producing for indie market. RCA Photophone recording.

Question Raised Over Future Rentals From F. P.-Can.—To Whom?

Toronto, Oct. 1.

Who is going to get the millions paid for Canadian theatre rentals?

That's what the Canadian industry wants to know since the details surrounding the resignation of N. L. Nathanson as managing director of the Famous Players Can. are coming to light.

Nathanson and I. W. Killam, largest shareholder in the Canadian firm, are making public statements condemning and protecting Adolph Zukor, the cause of the resignation, while Zukor keeps silence. Shareholders are wondering where they are going to get off.

The big row is said to be over who is going to get the cream of the Canadian business. Right now it is going to Paramount-Warner-First National.

Nathanson's resignation was made because Zukor and Killam refused to put an offer of $75 a share for the F. P. Can from British Gaumont before shareholders.

Killam says that Nathanson acted in the negotiations with British Gaumont without the knowledge of the directors of the Canadian firm.

Fox is reported to have sold F. P.-Can. 100% for this season when James Grainger dropped in here two weeks ago.

"My understanding of the proposal was that Nathanson and I should take legal action to ascertain means of transferring to British Gaumont our power under the voting trust without obtaining the approval of Mr. Zukor," Mr. Killam says. "Obviously such action on our part would have been open to censure. I cabled Mr. Nathanson that this would not be ethical. I then saw Mr. Zukor and told him of the proposal. It was obvious to him, as to us, that it was impossible for the three of us to sit on the same board of directors together, and his retirement from the management of the company was inevitable."

Killam praises Mr. Zukor for the work he has done.

In reply to this Nathanson states, "In regard to his statement that the voting trust imposed upon us a definite obligation to Mr. Zukor, I repudiate this entirely. Our sole obligation as trustees is to the shareholders. I made no agreement with Mr. Zukor that the company would not be sold."

Nathanson states Zukor asked for his resignation several years ago because he would not satisfy the American company in their demands for the number of pictures played in the Canadian company's theatres or the prices that he was asked to pay for them.

He also says that Killam and his lawyer argued against him resigning until 2 o'clock in the morning of the day he withdrew from the company. This is denied.

It is said here that if the Fox interests have been prevented from getting into Canada through preventing the sale of the Canadian firm to Gaumont, as it is claimed, that he will take other means of "getting in." Fox is said to have had his eye on Canada for a long time. He will have theatres here in any event, it is said.

Adolph Zukor will do everything within his power to keep the business he controls at present, is another report.

But the doors of the picture industry are believed to have been flung wide open. Nathanson practically sewed up Canada for Paramount. Now no one knows what's going to happen next.

Price of the F. P.-Can stock has dropped to 63 on the Toronto exchange and is believed to be headed for lower levels. There has been some liquidation, but shareholders are waiting to see the effect of Nathanson's resignation.

Nathanson, despite the sensational increases in earnings made since the installation of talker equipment, thinks that it is a good time to sell. Several leading shareholders think that 1930 and 1931 will be the biggest in Canadian picture history. They say that the stock will go to $150 a share.

The directors who turned down the offer of the Gaumont interests have not said that the price was too low.

Sid Kent's Vacation

Sid Kent is taking a two-weeks' vacation.

With Mrs. Kent, he is in Virginia.

1st Runs on Broadway

Week Starting Oct. 4-5

Capitol—"Madame X" (M-G-M).

Colony—"Big News" (Pathe).

Paramount — "Fast Company" (Par).

Rialto—"Why Bring That Up" (Par).

Roxy—"Salute" (Fox).

Strand—"Evidence" (FN).

Week Starting Oct. 11-12

Colony — "Sailor's Holiday" (Pathe).

Capitol—"His Glorious Night" (M-G-M).

Paramount—"Saturday Night Kid" (Par).

Roxy—"They Had to See Paris" (Fox).

$2 Openings

Warners — "Disraeli" (Oct. 2).

Gaiety — "Sunnyside Up" (Oct. 3).

Criterion—"Applause" (Oct. 8).

Selwyn—"Condemned" (Nov. 4).

WEST COAST SUIT SET OVER FOR DEPOSITIONS

Los Angeles, Oct. 1.

Government suit against West Coast Theatres has been postponed until Nov. 4 to permit attorneys for Fox, Wright, Ashburn & Sutro, to go to New York and take depositions of various film executives.

Depositions are to be taken in the presence of a United States Attorney's representative. By this method Sidney Kent, James Grainger, Nicholas Schenck, Robert Rubin and others will not be compelled to testify in person at the trial here.

FRISCO IRISH SORE

Complain Against "Irish Eyes"—Bad Week at Warfield

San Francisco, Oct. 1.

Colleen Moore stirred a hornet's nest of opposition among the Irish here with "Smiling Irish Eyes." Last week it was at the Warfield the poorest business that house has done in months.

Complaints by the hundreds were made by Irish residents of which they are very many here. The burden of most of the complaints was to the effect that "Irish Eyes" in a number of scenes was a misrepresentation of true Irish life. Particular objection also was the name of a pet pig after an Irish saint.

CHAPLIN'S HUNCH

Hollywood, Oct. 1.

After five and a half weeks suspension on "City Lights," Charles Chaplin resumed work this week.

Closedown was due to no cause other than the comedian's will to work only when the spirit moves.

L. A. TO N. Y.

Andrew Callaghan.
William Le Baron.
John Breedon.
T. N. Montgomery.
Fred Kohler.
Al Rosen.
Frank Tuttle.
Mrs. Edmund Breese.
Frank Brandow.
Charlie MacArthur.
Clifford Brooke.
Joseph Schenck.
George Jessel.
William Holden.
Gerald Griffin.
Mr. and Mrs. D. F. Zanuck.
Lester Cole.
Wesley Ruggles.
Fred Beetson
Sam Jaffe
Lillian Gish.

N. Y. to L. A.

Pat Dowling.
Edward O. Blackburn.
Robert Millikin.
John Murray Anderson.

PATHE-SHUBERT AND R-K-O?

NEW SHOW ANGLE, INSIDE REPORTS

Pathe-Shubert Deal Virtually Closed—$60,000,000 Assets of Joint Companies—Holding Company With Exchange Terms—Par-R-K-O Deal Rumored All Cold

THIRD BIG COMBINE

That Radio-Keith-Orpheum may be found entwined with the newly formed Pathe-Shubert merger is the latest inside report.

The importance of this combination, if effected, as seen from accounts by David Sarnoff for Radio and Jos. P. Kennedy for Pathe-Shubert is that it would throw into the picture field its third big combine. Other two are Paramount and Fox.

Not a word of direct authority is contained in the report, but it appears to be spreading on the inside and swiftly.

Pathe-Shubert is probably closed by now or will be within a day or so. It's in the form of a holding company, General Amusement Company, with joint assets of $60,000,000. Of this amount Pathe contributes $25,000,000 and the Shuberts about $35,000,000. The Shuberts have a cash balance on hand now of nearly $3,000,000 and Pathe's current cash is about $1,500,000.

An exchange basis of stock with the holding company's will be four Pathe common, or two Pathe A (preferred) for one of General Amusement, with one for one of Shubert. It sets the basis as around $40, with the advantage if any on present market prices with Pathe. Gen. Amuse. is expected to open at 40.

Joseph P. Kennedy will be chairman of the board in the merged company and Lee Shubert, president. Kennedy with William Phillips worked out the holding company plan and details. Phillips represents Seligman and Company and the Equitable Trust Company, bankers for the Shuberts, with the Bank of America, now merged with Blair and Company, the financial strength behind Pathe.

Walker and Cuttings

The Pathe-Shubert deal, fully arranged other than managerial detail, was waiting yesterday for the arrival of Elisha Walker, president of the Bank of America, for his scanning eye. Arthur Cutten, among the foremost stock market operators, returned on the same boat with Mr. Walker.

The Shubert organization will remain a distinct unit as will Pathe, with Kennedy as chairman reported about to extend the scope of his show business operations in the new spot. He has been the active head of Pathe for about two years, bringing Pathe into the winning side from its former and regular terrific annual deficit.

Among the property turned over to the Gen. Amuse. by Pathe will be its 49% holding in the Dupont Film Company, raw stock maker, with an estimated net profit for this year of nearly $1,400,000. Shuberts turn in around 80 legit theatres, owned, leased or booked, with 50 of the 80 outside of New York City.

Zukor and Sarnoff Differ

The holding company will become operative upon announcement.

Pathe-Shubert with R-K-O gains strength on top of the story, also inside, that Adolph Zukor and Sarnoff have failed to agree upon the regulated terms.

Zukore is said to have been insistent the deal be with the Radio Corporation of America, parent to R-K-O, while Sarnoff wanted the deal to go through R-K-O.

R-K-O with its two studios, Radio Pictures and RCA Photophone, along with the 150 Keith theatres, would add to the Pathe-Shubert holding of Pathe studio and the Shubert theatres, giving the combination three studios and over 225 houses.

Kennedy and Sarnoff are reported to have remained on friendly terms since Kennedy induced R. C. A. to buy into his former F. B. O. picture producer. The latter is the Radio Pictures of now. Kennedy also sold to Sarnoff once again when disposing of the Keith and Orpheum circuits to him, now forming the exhibition division of R-K-O.

This is the reasoning the insiders follow in shaping up the third big producing - exhibitor organization. The reasoning brings out Kennedy, who enters no claim for showmanship, as the money making director of F. B. O., Pathe, Keith-Orpheum and now bringing about the merger of Pathe-Shubert, which is a life saver for the Shuberts.

Another reason advanced for the juncture of R-K-O with the Pathe merger is that Paramount with its alignments at present practically parallels Radio. That would leave similarly constituted organizations to get together, doubling their duplicated holdings.

PROGRESSIVE FILMS

Chicago, Oct. 1.

Publix-Great States has booked the following films in the order named to show at the Castle, Bloomington, Ill.: "Hold Your Man," "The Careless Age," "Twin Beds," "Wonder of Women," "The Man and the Moment," "Skin Deep," "Lucky in Love," "This Is Heaven."

Colvin Brown's Co. to Film Grand Opera on Coast

Hollywood, Oct. 1.

Fine Arts Productions, Inc., has been formed to film grand opera. Company opened its offices this week in a downtown office with Colvin Brown as production head. Capital is being raised here and in New York.

No formal announcement has been made, but it is understood the outfit is dickering with several stars of the Metropolitan Opera, including Titto Ruffo. First opera is to be "Carmen."

Pa. Censoring

Pittsburgh, Oct. 1.

Figure out these Pennsylvania censors, if you can. "Cock Eyed World" opened at Aldine with Sunday midnight show to only two cuts. Kootch dance at Coney Island and one of El Brendel's ditties eliminated and everything else remains intact.

At the same time, so many cuts were made in "The Lady Lies" that Paramount was forced to cancel date for showing at Penn next week.

Great bunch, these censorial boys and girls.

Louella Parsons Marrying

Los Angeles, Oct. 1.

Louella Parsons is expected to become the bride of Dr. Harry W. Martin of this city in the fall.

Miss Parsons is in exclusive charge of Hollywood film news for Universal Service.

Adolph Zukor Sailing

Adolph Zukor expects to sail for Europe by Oct. 15. His son, Gene, left a couple of weeks ago.

Zukor, pere, delayed his trip until closing up the Warner buy.

WM. FOX FIT

William Fox, in A1 physical conditions, following the serious auto accident during the summer, expects to return to his office by Oct. 15.

While recovering, Mr. Fox has been at his estate on Long Island.

DEPT JUSTICE APPROVAL FOR MINORITY HOLDERS

Washington, Oct. 1.

Department of Justice still sitting on the lid in the picture cases before it. Many with lines into the department see action soon. How soon, however, nobody is willing to predict. Most date it before Nov. 1.

One rumor coming in recently had a possible approval from the department on the Paramount-Warner set up. Report had it department would okay if assurances were given minority stockholders would be taken care of.

Officials at the department, in the absence of John Lord O'Brien directly handling the cases, said that there was nothing in any merger they could possibly approve conditionally. Statutes wouldn't permit it. Fact that nothing had been approved in any manner, shape, or form was again reiterated.

PARAMOUNT'S STOCK SPLIT, 2-1 AT $40

Paramount will announce a stock split of two for one with the new issue marketed at $40 a share, within a couple of weeks. That gives the present Par share $72 quotation a valuation of $80.

This split may occur before or after the announcement of Paramount's merger with Warner Brothers, now accomplished.

With the new Paramount issue of the split opening at $40, the presumption is that there is an intention to build up the market for it. Paramount has been steadily reported to be undervalued on its stock market price. Its recent theatre buying deals through Publix, with the consideration Paramount stock, guaranteed the sellers a price of as high as $85 within 18 months. When most of those deals were put through Paramount was listed on the Exchange at under 65.

Crooked Gambling Layout Copped from Theatre Lobby

Rochester, N. Y., Oct. 1.

After viewing the film "The Gamblers," at the Regent, a patron walked off with the $100 lobby display of loaded dice, marked cards, poker chips and gaming table croupiers.

A sad side is that the entire display was lent to Manager Herbert A. Kaufman by the Rochester police department.

75 Girl Specialists

Los Angeles, Oct. 1.

Larry Ceballos, dance director, will produce a novelty short for Warners using 75 chorus girls who do specialties.

If strong enough it'll go two reels. Otherwise one.

Inside Looking Out

Alfred Kuttner, for four years, secretary of the National Board of Review, has been appointed manager of the Little Carnegie Playhouse, succeeding Irvin Shapiro, now with Ufa.

Laemmle Arrives

Carl Laemmle, Sr., returned to New York yesterday (Tuesday) on the "Bremen."

He is expected to remain in the metropolis about 10 days.

Whiteman's band was at the dock in Brooklyn, N. Y. (just across the bridge), to meet the head of Universal.

Paul Whiteman anticipates shortly becoming a first class picture star.

Par Taking Columbia Phono Will Rival R.C.A. in Subsidiary Range

Paramount is in active negotiation to take over control of Columbia Phonograph, either by a majority percentage or full buy of its stock.

Paramount now owns 50 per cent. of the Columbia Broadcasting System, and is reported about to purchase the other half. The two Columbias are not business-related.

With the phonograph concern added to its holdings, Paramount will rival the Radio Corporation of America for range of subsidiaries in or affiliated with the show business.

RCA has Victor as its disc connection, and National Broadcasting Company for the air. In other ways, each makes a complete coverage of the film field.

It is understood this rivalry will be along business-like lines. No intense opposition or tactics will be employed by either of the enveloping organizations.

LIVING SCOREBOARDS

Chicago, Oct. 1.

World series will be broadcast from all Publix-Great States houses in Illinois. As plugger girl ledge climbers will be perched on all the scoreboards.

MAKING "WESTERNS" ON TEXAS RANCHES

Dallas, Oct. 1.

J. Charles Davis, Hollywood, has brought a troupe of 18 to the ranch country around Presidio, Texas, to work on a series of westerns, in which he will use Art Mix, Tom's brother; Yakima Canut, Buff Jones and Art Accord. Venture is an independent affair and Davis has subscribed $10,000 worth of stock, $5,000 of which he got from the natives of Alpine, small West Texas town used as headquarters. Claims he will build studio at Alpine if he can find an adequate market for his films.

Company is making three pictures to start, using native cowboys, ranches and cattle scenes for realistic material. "West of the Rockies" title of first film, with scenes shot on historic Haley ranch.

CLARA BOW 1ST WOMAN SEEN FOR MONTHS NORTH

Toronto, Oct. 1.

Clara Bow in "Ladies of the Mob" drew a capacity house at the opening of the farthest north theatre at Fort Churchill, on the banks of Hudson Bay, recently.

Gross, $120.

Miss Bow was the first woman many of the men had seen for months. She went over with a bang.

It took six residents of Fort Churchill three months to build the theatre.

Gov't-W. C. Case Nov. 4

Los Angeles, Oct. 1.

Government's case against Fox West Coast Theatres, charging the latter with violation of the Sherman Anti-Trust Act, has been continued until Nov. 4.

It will then be set for trial by U. S. District Court Judge Henning.

"Shrew" at Colony?

"Taming of the Shrew," with Shakespearian revised dialog (but for comedy), may land as a 2 film attraction at Universal's Colony on Broadway, which is now a grind.

U is reported to have been offered a guaranteed weekly rent for the house, with the Pickford-Fairbanks management not binding itself to the offer. It may locate another theatre in the Broadway section.

Picture is ready to open.

VILLAGE SUB THEATRE

Chicago, Oct. 1.

The little layout called Bishop, Ill., without a picture house, has started public subscription for a civic film theatre to have showings once weekly.

If the subscription idea flops, the mayor may buy a 16mm and ask everybody over to the house for dinner and fun in the parlor.

"Red Dust" East

Fred Kohler comes east to villain for "Red Dust," to be made by Paramount in October.

Charles Ruggles featured.

Fox's Sequel Will Be "Hot for Paris" On Grandeur Film

The fifth special ordered for shooting in Grandeur width, as well as standard size with sound and silent versions, is a story by Roaul Walsh, described as a sequel to "What Price Glory" and "The Cock-Eyed World." El Brendel in this one will substitute for Edmund Lowe and MacLaglen will wear sailor instead of Marine togs.

Title is "Hot For Paris."

FREE SUNDAY SHOWS RE-ELECTS MAYOR

Pittsburgh, Oct. 1.

Political observers here attribute Mayor Kline's renomination for another four-year term to the free Sunday park pictures he instituted this summer.

Kline won the election by 25,000 votes, said to represent the working class that took advantage of the screen presentations in four of the city parks during the last two months.

In wards he was least expected to carry, Kline crashed through. These wards represented the majority patronage at the Sunday free shows.

The general election merely a formality and Kline's victory assured, it is altogether likely the films will be continued next summer, with also more than an outside chance for Sunday sports in the city.

Bronx 3-House Circuit in 19 M. & S. Theatres

Bronx Circuit of Theatres, headed by Steinman and Sherman, has acquired the M. & S. Circuit of 19 theatres located in Harlem and on the lower east side.

Bronx circuit had the Congress, Daly and Metro, all in the Bronx. M. & S. houses acquired are the Cosmo, Harlem Grand, Stadium, King, Palace, Mount Morris, Orpheum (not Loew's), Harlem Opera House, Regun, Harlem Fifth Avenue, Apollo, Bijou, Ruby, Clinton, Odeon, Hollywood, Florence, New Law and Delancey.

U. A. 'Venus' Goes Hihat

United Artists will open "Venus," the new Constance Talmadge picture at the Little Carnegie Playhouse, flossiest of the "art" houses.

Talk of Splits and Exchanges Holds Amusements Up in Break; Par Split Before Merger, Report

By AL GREASON

The theatre section went through the fourth session of declining prices yesterday still presenting an unbroken front. Losses were trifling compared to the tumble in the rest of the list. General market's immediate failure remained clouded, but these were uneven. At that the amusements were in line to profit by the first switch of sentiment to the bull side.

Radio and RKO were conspicuous for ability to go up against the down trend. Radio apparently has been oversold.

Paramount was almost stationary around 72. Clique standing aside apparently until the financial skies clear.

Theatre Equity on the Curb held its large gain until yesterday, when it eased to 60 from 64, dealings going quiet on the decline.

With a perpendicular break that carried the Dow-Jones industrial average down 35 points, the Amusement stocks as a group made as good a showing as anything in the Stock Exchange list, not excepting the much-touted utilities.

Simmering of the merger pot is largely responsible. Customers' room gossip, trade reports and inside info all tend to promise something in the way of melon cutting in several directions.

First is the impending announcement of terms for merging Paramount and Warners. New talk in the trade, emanating from sources close to the inside, is that there will be a two-for-one split of Paramount stock before it goes into the holding company. With that accomplished, the new holding concern would take up outstanding Par. at two new shares for one old.

Proposition is to put the new stock out at 40, which would put the present Par. stock on a basis of 80. Exchange for Warner common would be at the rate of one and a half new for one old, or a basis of 60 on the same price level for the new stock. Paramount and Warners worked back and forth all last week on a parity of that basis, movements maintaining the ratio of four for Par. against three for Warners.

Pathe-Shubert

No definite announcement has come out on the terms of the Shubert-Pathe alliance, but in the trade it is understood that a holding company will take up both Pathe issues as well as the Shubert common on the following basis:

One new share for four old Pathe common.

One new share for two Pathe A old.

Share for share for Shubert.

Proposal here also is to put a value of 40 on the new stock and it is proposed, if it has not already set, to have Arthur Cutten, big shot operator, handle the market fortunes of the new capital arrangement. Cutten's name is one to conjure with in the Street and a great bit of ticker publicity.

None of the three stocks affected by this operation did much. Pathe common ruled slightly below the theoretical price indicated by 40 for the transfer, remaining close to 9. The Pathe A stock hung fire below 19 and Shubert was obviously out of demand all around.

Yesterday's Prices

Leading Amusements

12,800	Fox ...	99½	96⅜	97⅞	−1⅛
2,100	Loew ..	63⅝	62⅝	63⅝	− ½
22,800	Par	71⅞	70¾	71¾	− ¼
7,100	Pathe ..	9⅛	8½	8⅝	− ½
162,100	RCA ..	91¾	86½	91⅛	+4¾
19,600	RKO ..	38⅞	35⅝	38¾	+1⅞
400	Shu ...	38	38	38	−1
15,300	W.B. ..	54¼	52¼	53	− ⅝

slipping to 40 on small dealings last week and losing another point —5 in all—Monday.

RKO Sturdy

Whether or not it reflects any slant of the Pathe connection with the deal, RKO gave a remarkable demonstration of resistance during the entire market slump. It's bottom of last week was 33½, a dip of less than 2 points compared to its level of 25 recently, and on Monday when prices were receding all around it pushed up beyond 36 and held steadily there. Yesterday it was up to 39.

All these considerations made for good defense of the theatre issues, particularly in view of the fact that they have done practically nothing during the long upturn in many spots in the list, and more important, in view of the known brilliant profits reports that are due to make their appearance not far in the future.

Fox is semi-officially stated to be able to show $12; Par is estimated at from $6.75 to well over $7 on the year, with July net, not yet reported said to be even better than June which was 60% above the same month of 1928. Warners has officially reported a net of $9.58 for nine months to June 1, while Loew is looked upon as the best of the lot in point of per share net, although its figures have not been much exploited. There were further evidences of accumulation in Loew which is very well regarded on the basis of an almost inevitable offer of attractive terms from Fox.

Fox itself gave way rather readily in the early stages of the set back, but Monday, when it went "ex" staged a brilliant comeback, moving up to within a fraction of par with the $1 quarterly payment marked off, for a net gain on the day of nearly 2. This in face of new lows for year that fairly sprinkled the whole list, and hundreds of lows for the movement including Steel at 221.

On the Curb

Outside of the Big Board theatre stocks most attention went to General Theatre Equipment on the Curb. It receded somewhat from its top of 66 as profit taking came in, but selling was well taken up. A stock that acts as well as this newcomer under the circumstances wins friends. Many houses have been in and realized, but still believe there is a profit left even at this level. Issue has to work against the handicap of many Curb stocks, in that the banks do not like to take them as collateral and that complicates trading on any large scale.

Acoustic Products has disappeared from its place at the head of the Curb list, having now become Sonora Products without any significant price change.

Summary for week ending Saturday, Sept. 28:

STOCK EXCHANGE

1929 High.	1929 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
41⅞	30	7,000	American Seat (2)	30⅛	30	30	
25⅜	21¾	5,000	Consol. Film (2)	23	21¾	21¾	−1¼
30¾	24¾	4,800	Do pref. (2)	25¾	24⅞	25⅛	− ¼
227⅞	168	92,600	Eastman Kodak (8)	225⅞	206¼	219½	+14¼
84½	48½	35,400	Loew (3)	69⅛	61½	63⅞	−1⅝
140¾	92½	500	Do pref. (6½)	96¼	96	96	− ⅝
40⅜	55	500	Keith	37	33⅝	34¼	− ¾
138	94½	1,500	Do pref. (7)	111	108	109½	− ¾
46⅞	19	153,300	RKO	38	33½	35½	+1⅜
105⅝	80¾	156,200	Fox Class A (4)	105¾	96⅛	98½	−2½
24	16	2,100	Madison Square Garden (1½)	18¼	17¾	17¾	− ¼
27	24	800	Met.-G.-M. pref. (1.89)	24¾	24	24⅛	
60¾	12½	1,800	Motion Picture Cap	39	35	35	−5¾
74½	55⅛	240,200	Paramount-Fam-Lasky (3)	74½	70⅝	72	+ ½
14⅞	7½	32,200	Pathe Exchange	10⅛	8¼	9¼	+ ⅝
30	13½	9,300	Pathe Class A	20⅜	17½	19	+ ⅞
74½	36¾	3,900	Shubert (5)	41	39	40	−4½
114¾	68¼	1,324,000	RCA	95	84½	87¾	−7⅜
93	63½	150	Universal pref. (8)	67½	63½	63½	−4
64½	53¼	156,400	Warner Bros (3½)	59⅝	53¼	54½	−3⅜
59	40	500	Do pref. (2.20)	50½	48½	48½	−3½
			CURB				
38¼	28	3,400	Col. Picts	33½	31	32¼	−1¼
37⅞	21½	134,800	Fox Theatres	29½	27	27⅞	− ¾
66½	31	42,800	Gen. Thc. Equip., vtc	66½	61⅛	64	−1
49¼	19	400	Loew rts	33¾	30	31	+1
45¼	7	100	Nat. Theatre Sup	42	42	42	−3¼
			BONDS				
97	74⅝	$2,000	Keith 5's, '46	82½	82½	82½	− ½
124	103	59,000	Loew 6's, '41	107½	105⅛	107	+1¼
100½	92	24,000	Do ex war	93¼	91	91½	−1¼
84	58	1,500	Pathe 7's, '37	71	66½	68	−1
100¾	96⅝	25,000	Par-Fam-Lasky 6's, '47	99	97½	97½	− ¼
91½	62⅞	43,000	Shubert 6's	75½	74	74	+1½

JERRY COE

Capitol, New York, Now

Five weeks to follow in Loew presentations houses.

Twenty weeks Grauman's Chinese, Hollywood.

A booster for the William Morris Office.

Pathe's Revue

Hollywood, Oct. 1.

Pathe is planning "International Television Revue" as its biggest picture of the year. Underlying motive was hatched in the east during a recent visit there of William Sistrom.

Company is building a structure to be devoted to the picture and intends to have the production as accurate from a scientific viewpoint as possible.

Special editions will be made in French, German, Russian and Spanish. Josiah Zuro already is at work on the musical side. Subject is an addition to the Pathe program.

National's Foreclosure Suit

Chicago, Oct. 1.

Bankruptcy hearing in federal court for National Playhouses has been postponed until Oct. 18 on petition of Chester Davis of the Chicago Title & Trust Co., receivers for the 10 defunct theatres formerly operated by Cooney Bros.

Delay brought on by petition for foreclosure on a $2,500,000 first mortgage, sought by Emil N. Levin, Charles M. Thomson and Perry M. Chadwick of New York.

COLOR LAB SPACE

Hollywood, Oct. 1.

Multicolor Films has taken additional laboratory space at its present site, increasing its capacity from 10,000 to 25,000 feet daily. This month it will break ground in Sherman for a two story laboratory with 20,000 feet floor area. This will increase the daily linear capacity 100,000 feet.

Company is experimenting on a three-color process and single coated positive in comparison with the present two color and double coating. It expects to have these perfected inside of a year. J. B. Shackleford, recently with the Andrews Gobi desert expedition, has been added to the camera staff.

Heyman Goes Fox

Monte Heyman, for four years attached to the Keith press department, has swung over to the main Fox office, joining its advertising forces.

Abe Vallet, from the RKO clipping bureau, takes up Heyman's work.

Bairnsfather's Shorts

First of a contemplated series of comedy shorts by Bruce Bairnsfather, English, went into production Sept. 25 at the RCA Gramercy Studio.

Leo Meehan directing.

Ellisburg in N. Y.

Chicago, Oct. 1.

Herbert Ellisburg, publicity director for L. & T., goes to New York to join the publicity staff of Fox-Metropolitan under Dave Flam.

Greta Garbo's "Kiss"

Greta Garbo's next one for M-G-M release is "The Kiss." It had no title while in production.

Miss Garbo is now working on "Annie Christie."

Technicolor Dope

Only 11 cameras in Hollywood. Each cost $4,000. It takes eight months to make one as compared with three months for the ordinary film camera. All available color cameras are contracted for by Warner Bros. and First National and Vitaphone. These cameras are rented out to other companies when not in use by Warner producers.

Demand for these cameras are so great that all 11 are in constant use, day and night, except when repairs are necessary.

Two Technicolor crews are assigned to each camera on a set. One for repairs, and one for shooting.

It takes six months to train an expert Technicolor crew. They are sent to factories and laboratories in Boston before permitted to work on set.

From 50 to 100% more light intensity is required for filming Technicolor.

Cost of building sets is about double that of sets and costumes for black and white films.

Technicolor printing costs little more than double black and white process.

TECHNICOLOR OUT TO COMMAND COLOR FIELD

Technicolor cameras, costing about $35,000 apiece and nearly three months to manufacture, will be released at the rate of one a week in the company's drive to master the color field.

Declarations that Technicolor will remain independent are made by company representatives in response to rumors tying it in with the Par-Warner group.

The sudden activity of a company that has been more or less dormant in the industry for years is laid to experimentation, color perfection and practicability being reached only a few months ago with the release of Paramount's "Redskin."

Dr. H. Kalmus, president of Technicolor, sails for Europe next month to expedite plans for a building and laboratory designed to take care of foreign product as well as accommodate American companies which more and more are going in for European locales.

At the same time local plants are to be expanded, Technicolor figuring the 100 features designed for color on the 1930 schedule of the American film producers but a part of what will be processed during that time.

No F. N. Shutdown

Hollywood, Oct. 1.

No shutdown at First National this year. Schedule runs right up to Jan. 1.

Set for October production are "Green Stockings," "Lady in Ermine," "Back Pay," "Song of the Flame," "Spring Is Here," "Murder Will Out," and a Billie Dove picture.

Ohio Wants to Know

Hollywood, Oct. 1.

Producers of foreign dialog pictures have another headache. Ohio censors demanded a translation of the Chinese chatter in a Pathe newsreel.

Censors wanted to be sure no profanity was being slipped over.

Beetson and Hays

Los Angeles, Oct. 1.

Fred Beetson, secretary-treasurer of A.M.P.P.D. and chief man on the coast, has just returned from his vacation in Honolulu.

He reaches New York Oct. 6 to confer with Will Hays.

Jos. Schenck East

Los Angeles, Oct. 1.

Joseph M. Schenck arrives in New York Thursday for a two-week stay.

Object is to talk over United Artists distribution with Al Lichtman.

Dave Chatkin Ill

Dave Chatkin (Publix) has been ill at his home for around 10 days.

SETAY, WARNERS' BANK, FLOURISHING BUSINESS

Setay, the new banking house in which the Warners are reported to have a large interest, announces an addition of $1,215,582 to working capital, which last June was estimated to total $12,000,000.

H. J. Yates, president, in a letter to investors claims 702 new stockholders and comments on "the extraordinary result" being obtained without cost to the company or aid of professional salesmanship.

In his letter he observes:

"Of the many thrills that one enjoys through the course of business life, I doubt if there are any which can compare with the thrill of maintaining close contact with a group of enthusiastic stockholders."

While in June the profits were reported to have reached $1,000,000 the report submitted states that "on completed transactions alone August net profits were $567,159 before taxes."

The income statement from January 1 to Aug. 31 shows $1,978,176.54 as "net profit before taxes."

The directorate at its meeting on Sept. 3 declared a regular quarterly dividend of 25 cents per share. An announcement was made at the same time that shares selling at $27.50 will be increased to $32.50 as of Sept. 10.

Over 150 Warner employees are already holders of Setay, the one stock which the brothers are said to have endorsed as a good buy.

Rossheim Resigns as Stanley's Figurehead

Rendered a figurehead since the Warners acquired control of the Stanley company last January, when Sypros Skouras was placed in active charge, Irving Rossheim's formal retirement from the presidency this week was a move well informed trade people have foreseen early in the summer.

Rossheim's post will be filled officially by Skouras in his capacity as general manager of the Warner theatre interests. Plans now are gradually to work in the brothers name, although the Stanley trademark will be adhered to as long as it contributes to the draw of theatres.

Persons close to Rossheim understand that his contract had another year to run and that his resignation at this time cost the brothers a lump settlement.

McDermott Out of B. & K.

Chicago, Oct. 1.

Louis McDermott has resigned as B. & K. producer, and will leave for the coast Jan. 1. He has made no connections.

L. & T.'S SURE-SEATER

Chicago, Oct. 1.

Dearborn (L&T) opens Oct. 10 as second house catering to exclusive Gold Coast, following lines of Mindlin's Little Theatre, which opened a few weeks back with heavy fol-de-rol. Dearborn has been wired, and seats 785. Herman Stern will manage.

ANOTHER HUNT FILM

Los Angeles, Oct. 1.

Supreme Film Company is to roadshow "The Wild Heart of Africa," animal picture, made by the Walker expedition in conjunction with Leland Stanford University. Picture will open here either at the Mayan or Biltmore.

Radio's Octette

Hollywood, Oct. 1.

Beginning the middle this month Radio will have eight productions in work. These will be "Hit the Deck," "Case of Sergt. Grischa," "Dance Hall," "Seven Keys to Baldpate," "The Firewalker," "The Wild Heart," "The Vagabond Lover," and "Hunted.

Quartet's Personals

Hollywood, Oct. 1.

Pathe plans to send the quartet now appearing in "The Grand Parade" on the road to appear with the picture. Men were singled out of 200 voices singing in the film.

Radio's "Dixiana"

Hollywood, Oct. 1.

Anne Caldwell is writing the book and lyrics for Radio's "Dixiana," company's first original light opera.

Harry Tierney is writing the music.

91 LUCKY CHORUS GIRLS

91 NOW GET CAST MENTION IN FILMS

Some Reached Stardom Before Entering Pictures—7 From Vaude and 5 From Picture Houses—10 With White, 8 for Shuberts

29 ZIEGFELD GIRLS

Hollywood, Oct. 1.

A lot of chorus girls spend "90 years in the ballet and never lose a spangle," but for a number of them it's not all for nothing. Some work up to specialty dancers and bits; some branch into legit parts to reach feature billing, occasionally stardom; some marry and take a fling at pictures, or just go into pictures, or marry and go in for A. T. & T. It depends.

But there are 91 former merry-merries now getting screen credit in pictures.

Lineup is sufficient testimony as to what the chorister has done for herself in regard to the camera and the niche she has carved as a film actress. The following list is believed an approximate summary of every former chorus girl now receiving cast mention, major or minor—but cast mention in filmdom. Where possible the stage producer for whom they worked is given. If not that, then the show in which they appeared in the chorus.

Many have danced or paraded (show girl type) for other producers besides the one specifically mentioned here, but as close as can be figured the array of talent includes 29 former Ziegfeld girls: 10 who worked for George White, eight for the Shuberts, seven from vaudeville, and five from the picture houses. The list follows:

Renee Adoree (circus and show); Gertrude Astor (burlesque); Betty Boyd (White); Eleanor Boardman ("Rock-a-Bye-Baby"); Louise Brooks (Ziegfeld); Mary Brian (Los Angeles picture house); Fannie Brice (Geo. Cohan); Madge Bellamy (Ziegfeld); Marion Byron (Music Box Revue, N. Y.); Irene Bordoni ("Folies Bergere," Paris); Virginia Bruce (New York shows); Inez Courtney (3 shows); Joan Crawford (Shuberts); Kathryn Crawford ("Hit the Deck," Los Angeles); Mae Clark (White, and Barbara Stanwyck's understudy in "The Noose"); Nancy Carroll (Shuberts); Ina Claire (Ziegfeld); Dolores and Helene Costello (White); Marion Davies (Ziegfeld); Josephine Dunn (Ziegfeld-White); Lorraine Duval (Fanchon and Marco); Billie Dove (Ziegfeld); Mary Doran (Ziegfeld); Lily Damita ("Folies Bergere," Paris); Shannon Day (Ziegfeld); Marie Dressler (Weber and Fields); Paulette DuVal (Ziegfeld); Jeanne Eagels (tent show); Florence Eldridge ("Rock-a-Bye-Baby"); Doris Eaton (Ziegfeld); Lorraine Eddy (Music Box Revue, Los Angeles); Betty Francisco (Ziegfeld); Elinor Flynn (White); Cissie Fitzgerald (London); Fairbanks Twins (Ziegfeld); Lillian and Dorothy Gish (ballet of "Good Little Devil," Mary Pickford's Belasco show); Pauline Garon (Lew Fields); Eleanor Griffiths (Ziegfeld-Gest); Anita Garvin (Ziegfeld); Gloria Gray (vaude-Gus Edwards); Doris Hill (Los Angeles picture house); Hedda Hopper (with DeWolf Hopper); Julanne Johnson (vaude-O'Denishawn); Helen Kane (vaude-George Choos); Myrna Kennedy ("All for You"); Gertrude Lawrence (London); Dorothy Lee (vaude-George Choos); Joselyn Lee (White); Dixie Lee (night club, Chicago); Jacqueline Logan (Ziegfeld); Lola Lane (Shuberts); Myrna Loy (stage prologs, Los Angeles); Rita LeRoy (Shuberts, Chicago); Mae Murray (Ziegfeld); Jeanette McDonald (Shuberts); Helen Morgan (Ziegfeld); Blanche Mehaffey (Ziegfeld); Dorothy Mackaill (Ziegfeld); Gertrude Messinger (picture house, Los Angeles); Joan McAvoy (White); Lucilla and Jola Mendez (Lyle Andrews); Lois Moran (Paris Opera ballet); Geneva Mitchell (Ziegfeld); Mary Nolan (Ziegfeld); Marion Nixon (picture house, Minneapolis); Gertrude Olmstead (J. H. Mears); Ann Pennington (local Philadelphia shows); Katherine Perry (Ziegfeld); Eileen Percy (Ziegfeld); Esther Ralston (vaude); Vera Reynolds (Ziegfeld-White); Jobyna Ralston (vaude-Wayburn); Sally Rand (vaude-Gus Edwards); Dorothy Revier (night club, San Francisco); Sally Starr (Shuberts); Barbara Stanwyck ("Keep Kool"); Dorothy Sebastian (Ziegfeld); Blanche Sweet (vaude-Gertrude Hoffman); Peggy Shaw (Ziegfeld); Norma Terris (Shuberts); Ethelind Terry (chorus and Eleanor Painter's understudy in "Florodora" revival, N. Y.); Lilyan Tashman (Ziegfeld); Lenore Ulric (Stamper-"Little Miss Fix It"); Lupe Velez (Mexico City); Peggy Wood (chorus and understudy to Ann Swinburne in "The Madcap Duchess"); Jane Winton (White); Helen Lee Worthing (Ziegfeld).

Color Omitted This Wk.

With this issue of "Variety" forced to 96 pages in the regular way, Hy Daab's color ads for Radio Pictures and "Rio Rita" had to be run in the usual black and white.

The unexpected and unsuspected increase to 96 pages for an ordinary weekly issue of "Variety" has been brought about through more text and some advertising. It also has brought amazement and a panic in the office.

When Hy made his color deal for an eight-week exclusive run, "Variety" reserved the right to hold over Radio's color section in case it could not go over 64 pages in any week of the eight. If Hy had ever mentioned that it would have to be held over, perhaps because of over 80 pages, he would have been given a piece of the paper.

"Variety" can not print in color when above 80 pages. Rebellion by a 25-year-old cylinder press from Battle Creek.

Receivers in Manhattan Studios; Under Injunction

Upon posting a $10,000 bond with Justice Hatting, of the Bronx Supreme court, Harry Ford and the six other incorporators of the Manhattan Studios, at 134th street and Park avenue, were granted a permanent injunction against A. Pam Blumenthal. It forbids him further conducting the business of the Manhattan Studios pending the receiver's report.

Harry Ford, et al, all picture technicians, charged Blumenthal with possessing 77 shares of the stock in the corporation illegally.

Justice Hatting ruled that the operation and conduct of the business of the corporation should not be halted pending the suit. Three receivers will control the business: one to be appointed by the court, one by the plaintiff and the other by the defendant.

JACK WARNER EAST

Los Angeles, Oct. 1.

Jack Warner goes east about Oct. 20 for four weeks, probably to sit in at Paramount-Warner conferences.

Not likely he can get over to Europe with the press of business duties upon him.

Starting "Dixiana"

"Dixiana," the first original scheduled to be produced as a special by Radio Pictures, will have Bebe Daniels and Montague Love. Production will begin shortly.

Book and lyrics were written by Ann Cauldwell and the music by Harry Tierney.

"Carmen," with Bebe Daniels as the star, has been postponed until spring.

No DeForest Deal With Television; Sonora Products

The Sonora phonograph subsidiary, Acoustics Products Corp., which kept William Bristol and some talker indies for a year on the brink of yachts and estates in threatening a wholesale take-over and a hook-up with some television tactics, has not only relieved itself of the executive personnel during that time but has also changed its name to Sonora Products.

While the plans of the original company were so high that Percey Deutsch, deposed president, never could find time to reveal them, it now comes out that "big business couldn't wait."

What that means, according to some of the members holding on to the Bristolphone lifeboat, is that Acoustics contemplated entering the talker field simply as a step to introducing television. Since that time practical television in the theatre has become so remote and made it so apparent that "the papers" were never touched by the promised ink, the indies recite and gloat at the recitation.

Reports that Jenkins, television specialist of Washington, D. C., is dickering for an interchange of stock with DeForest is met with complete denial by M. A. Schlessinger, controlling the DeForest talker rights. Schlessinger adds he is no longer interested in the deal with Bristolphone which was on several months ago when the move of his also purchasing Sonora was involved.

$3,000,000 WIRE STUDIO FOR RENTAL TO INDIES

Erection of a new sound studio at a cost of $3,000,000 is now under way in Long Island City, with completion expected in January. The building is being erected by the Audio-Cinema, Inc. It is an outgrowth of the reorganization of the Carpentier-Goldman Laboratory, Inc., which is now non-existent. Joseph W. Coffman is president and general manager.

According to the reported plans of the new company, the studio will be devoted exclusively to sound production under a Western Electric license.

Though the building is as yet far from completion, Universal has already started a series of sound tests there, according to report, with a view of planning further production in the studios.

POLAND TO RADIO

Hollywood, Oct. 1.

J. F. Poland has resigned from the Pathe writing staff, with four months to go on his contract, to move over to where he becomes an associate producer.

Reason for the split at Pathe is attributed to a misunderstanding. Poland contends he was to have become an associate producer there but was kept busy pounding a typewriter.

Warrant for Stock Sellers

Oklahoma City, Oct. 1.

Warrants for the arrest of A. H. Emenheiser and T. S. Williams, promoters of the Ritz and Victoria theatres, at Oklahoma City, have been sworn out, on charge of selling securities without a permit.

The men are said to be in Tulsa, and will probably be arrested and brought back to Oklahoma City for trial.

Film Box Score

(Continued from page 1)

opinions. If it's not clear it's a no opinion.

Variety has frequently explained its system of interpreting reviews, and especially the straddle. With the start of a new season it may be again apropos to remark that no opinions habitually result from confused or contradictory reviews, concentration upon details while ignoring the picture's quality or probable appeal as a whole, and writing a mere news report of an opening night and the picture's plot.

Judging Revised

Yet, despite the prevalence of those dodges the New York group as a body has considerably higher percentages than in former seasons. This may, in a measure, be due to a modification of Variety's method of judging pictures.

Dialog has changed the character of pictures. They now more resemble stage plays in that it is easier to rate them commercially. With dialog stimulating box office receipts all over the country a picture that merely gets by, although it may be a profit-maker for the releasing organization, is hardly entitled to be rated as a hit.

Variety henceforth will grade this type of picture as a flop.

Variety is also taking into consideration the general quality of productions as distinguished from purely box office matters. The gauge remains fundamentally box office and financial, but the reception given a picture is now also being weighed as a factor.

Certain stars just now make money regardless of the quality of their pictures, some of which occasionally are low grade. Film critics cannot be expected to draw such trade distinctions where a given picture is of inferior quality but carrying a money name. As far as possible Variety will, in fairness, attempt to take care of this angle.

From 1st to 8th

Among the box score personalities it wil be noted that Irene Thirer ("News"), who led last year's box score, is in eighth position. This, again, is probably a result of a modification of approach by Variety's scorekeepers. Under the star-rating system of the "News" one star means "fairly good." Hence there is no bad rating provided and it was noted that practically no one-star notices were written. Therefore, Variety, to counteract Miss Thirer's automatic advantage from the law of average has held to the rule of interpreting less than three stars as unfavorable.

This applies also to Mae Tinee of the Chicago "Tribune" and Doris Arden, who uses a diamond symbol on the new Chicago tab, "Times."

John S. Cohen, Jr., leader of the Manhattan division, has been a second or third place entry for over a year. Quinn Martin and George Gerhard have generally been up near the top.

Present score omits the New York "Telegram." Katherine Zimmerman of that paper has left for a round-the-world tour and the sheet seems to have no regular by-line reviewer at present.

Betty Colfax of the "Graphic" has come out from behind that phoney name and is now using her own, Julia Shawell. She is so listed.

In Chicago Miss Tinee lost out as leader, debuts to the new seasonal tabulation as an also-ran. Doris Arden's score continues uninterrupted from the now defunct "Journal" to the new tab.

Clark Rodenbach of the "News" can't quite make the incline, but still has the opportunity of being the first male critic to top the Chicago division.

Film Critics' Box Score

SCORE AS OF SEPT. 28, 1929

Key to the abbreviations: PC (pictures caught), R (right), W (wrong), O (no opinion expressed), Pct. (percentage).

CHICAGO

	P.C.	R.	W.	O.	Pct.
GENIEVEVE HARRIS (Post)	37	30	5	2	.865
ROB REEL *(American)	42	31	10	1	.738
DORIS ARDEN †(Times)	38	28	8	2	.737
CAROL FRINK (Herald Examiner)	37	27	7	3	.729
CLARK RODENBACH (News)	41	25	9	7	.610
MAE TINEE ‡(Tribune)	39	22	17	..	.564

*Hazel Flynn. †Muriel Vernon. ‡Frances Kurner.

NEW YORK

	P.C.	R.	W.	O.	Pct.
JOHN S. COHEN, Jr. (Sun)	53	44	7	2	.830
QUINN MARTIN (World)	43	35	5	3	.814
GEORGE GERHARD (Eve. World)	46	35	8	3	.760
BLAND JOHANESON (Mirror)	54	40	10	4	.740
REGINA CREWE (American)	33	24	7	2	.727
ROSE PELSWICK (Journal)	44	31	4	9	.718
JULIA SHAWELL (Graphic)	41	29	9	3	.707
IRENE THIRER (News)	41	28	13	..	.683
RICHARD WATTS, Jr. (Her. Trib.)	45	32	10	3	.680
MORDAUNT HALL (Times)	47	31	8	8	.672
CERIGHTON PEET (Post)	50	33	11	6	.666

U. A. Starts Two

Los Angeles, Oct. 1.

Harry Richman's long-delayed picture, "Playboy," starts Thursday with Ted Sloman directing for United Artists.

Joan Bennett, James Gleason and Lilyan Tashman in cast.

U. A. starts Fannie Brice's picture Oct. 4.

Gale Protection

Los Angeles, Oct. 1.

During last week's Florida gale the Henry King unit at Tampa had to suspend work on "Hell Harbor."

Company on location outside the city moved its sound equipment into Tampa for safe keeping.

Inspiration picture.

Morgan De Forest's P. A.

DeForest has enlisted the film trade paper field's only gent who saw front line duty with the French Foreign Legion to convince the smaller exhibitors that phonofilm equipment is okay.

The lad, Len Morgan, also has the distinguished side of being one of the few paper boys who didn't wait to be grabbed a decade ago. Now for the first time, but backed by a colorful newspaper career, Len is going to try his hand at grabbing space for the Schlessingers.

Archie Mayo Comes In

Archie Mayo, Warner director, is in New York.

Two $1.50 Picture Specials on Coast Going Big—L. A. Grosses Normal

Los Angeles, Oct. 1.
(Drawing Pop., 1,500,000)
Weather: Fair and Cool

Business about back to normal, with "Cock Eyed World" off to a leaping start at the Chinese, house being practically clean for the initial week prior to the opening. Premier here was somewhat disappointing from a laugh standpoint, as the mob at large had been hearing about the gags in the picture for months, knew all the answers and started giggling on the build-up lines to beat the footage to the punch.

Warners sent its downtown house (Pantages) away Thursday night to a healthy start with "Golddiggers of Broadway." Will Rogers is doing more than was expected of him at the Carthay Circle. Original thought was that "They Had to See Paris" would only linger four weeks, but if the present pace continues the time may be extended. "Marianne" is falling away at the Mayan somewhat alarmingly.

"Big Time" gave the State $25,800, bit under this theatre's recent fast gait, but good b. o. here. "Jealousy" kept the Paramount over $20,000, which is all right minus fireworks, and "Street Girl" slipped about $6,000 to get $19,000 on its second week and will do around $13,000 for the third. "The Awful Truth" (Pathe) comes into this house Oct. 3 with Ina Claire being exploited as Mrs. Jack Gilbert.

"Lucky Star" gave the Boulevard $7,350, okay, and "Modern Maidens" lifted the Egyptian above its normal figure for $11,100. "Broadway Melody" can't brag about its Criterion pace, having pretty well milked this territory while at the Chinese, but "Bulldog Drummond" withdrew after an auspicious month and a half at the United Artists. "Dance of Life" (Par) opens at this house tonight (Tuesday). "Fast Life" closed out a satisfactory fortnight at Warner's Hollywood.

Estimates for Last Week

Boulevard (Fox) "Lucky Star" (Fox) (dialog) (2,164; 25-50)—Pushed house to satisfying figure; $7,350.

Carthay Circle (Fox) "They Had to See Paris" (FN) (dialog) (1,500; 50-$1.50) (1st week)—Surprising studio and theatre staff on income; may go beyond expected month's stay; did $19,600.

Chinese (Fox) "Cock Eyed World" (Fox) (dialog) (2,028; 50-$1.50) (1st week)—Lots of curiosity in film colony and everybody turned out for it despite knowing all the answers; good advance campaign, George Brown handling, and opening night registered $8,531; trade practically capacity after Tuesday night start; first week got $33,700.

Criterion (Fox) "Broadway Melody" (M-G) (dialog) (1,600; 25-75) (2nd week) "Great Gabbo" opens Wed. (tonight). Sudden exit for Melody." Not doing so well as had previously plumbed about every corner out here.

Egyptian (UA-Fox) "Our Modern Maidens" (M-G) (1,800; 25-75)—Hot youth sent middle-aged house to $11,100.

Loew's State (Loew-Fox) "Big Time" (Fox) (dialog) (2,042; 25-$1)—Rolled up $25,800; not as strong as recent features here but okay.

Mayan "Marianne" (M-G) (dialog) (1,500; 75-$1.50) (4th week)—Hit incline on second week and will have to rally to impress as holding its own despite the proverbial Hearst splurge; $7,200.

Paramount (Publix) "Jealousy" (Par) (dialog) (3,595; 25-75)—Not exciting at $21,000, but fair; used personal appearance to help, habit in all local houses.

R K O "Street Girl" (Radio) (dialog) (2,950; 30-65) (2nd week)—Not far from $19,000 on second week and will have about $13,000 when it quits tomorrow (Wednesday) night for third week; "The Awful Truth" (Pathe) in this Thursday.

United Artists (Pub-UA) "Bulldog Drummond" (UA) (dialog) (2,100; 25-$1) (6th week)—Closed unusual engagement as to length and money; out to ?????! "Dance of Life" (Par) opens tonight (Tuesday).

Warners' Hollywood "Fast Life" (FN) (dialog) (2,756; 25-75) (2nd and final week)—Did all right; $18,900.

Warners' Downtown "Gold Diggers of Broadway" (WB) (dialog) (1,800; 50-75)—Opened strong and started at good clip; $21,000 for four days with $5 opening.

"Journey's End" Oct. 20.

Hollywood, Oct. 1.

James Whale will put "Journey's End" into production at Tiffany-Stahl Oct. 20.

This is contingent on Whale completing talking sequences of "Hell's Angels" for Caddo at that time.

UPS AND DOWNS IN GROSSES AT SEATTLE

Seattle, Oct. 1.
Drawing Pop., 525,000)
Weather: Clear

"Cock-eyed World" knocked Seattle with 2nd big week at Fox theatre and now hops as hot release to the Coliseum at four-bits a throw. Loaded with laughs this bit of marine life drew 'em.

Buddy Rogers and Nancy Carroll still showed their personal draw at Seattle, where biz was up. Orpheum going oke. Dolores Costello was the draw at Music Box. Blue Mouse went to big 2nd week with Sophie Tucker film. Met fair with "The Great Divide." Fifth Avenue steady.

Estimates for Last Week

Seattle—(Pub) (3,106; 25-60) "Illusion" (Par), $12,000; good.

5th Ave. — (Fox) (2,500; 25-60) "Her Private Life" (F.N.) Billie Dove liked. $11,800, not so good.

Fox — (2,500; 25-60) "Cock-Eyed World" (Fox). Second big week; fine for this house. $21,000; great and held for 3rd week, breaking precedent.

Blue Mouse — (Hamrick) (900; 25-75) "Honky Tonk" WB). Strong in 2nd week. Sophie liked. $7,500.

Music Box — (Hamrick) (1,000; 25-75). "Hearts in Exile" (WB). One week, due to "Say It With Songs" yanked, with "Gold Diggers" opening next. $9,000.

Coliseum — (Fox) (1,800; 25-50). "Four Devils" (Fox). Fair. $3,300. New policy okay.

Orpheum — (2,700; 25-60) "Hard To Get" (FN) vaude. Good week. $14,200.

Metropolitan — (Pub) (1,100; 25-60) "Great Divide" (FN). Might have been better. $7,000.

Pantages—(1,500; 25-60) "Blockade"; good sea thriller; vaude. Fair. $7,100.

HOT IN MONTREAL, BUT FILM TRADE BIG

Montreal, Oct. 1.
(Drawing Population, 600,000)
Weather: Fine and Hot

In spite of one of the hottest weeks in any September for years main stems held up for big biz. Promise for winter is very good. All differences with musicians and stage hands have been settled, both sides making concessions, but managers getting substantially what they were after. Thus, Palace is still without orchestra and looks like keeping that way. Vaude houses and Capitol remain as before with latter cut down in numbers.

Personal appearance of Charles Farrell jammed "Lucky Star" at Capitol and show played to turnaway biz first half of week with good attendances to the finish. This puts Capitol on top of main stems and house piled up $22,000 for week.

Loew's gave one of best bills in weeks with "Black Waters" where talking effects were best heard in Montreal since sound introduced. Vaude program above average and good comedy short pulled gross up to $16,000.

Neighborhoods did well.

Estimates for Last Week

Capitol (FP) (2,700; 40-65) "Lucky Star" (Fox). Turnaway first three nights. Good later in week. Top-notch at $22,000.

Palace (FP) (2,700; 40-65) "On With Show" (WB) (2d week). Another good week with $18,000; close to $45,000 for two weeks.

Loew's (FP) (3,200; 35-60) "Black Waters" (Educ). Best talker heard here yet, coupled with good vaude, boosted b. o. to $16,000.

Princess (CT) (2,100; 30-55) "Fall of Eve" (Col). Better than usual film at this house and gross picked up to $12,000.

Imperial (FP) (1,900; 35-60) "Moulin Rouge" (Educ). Fine picture that went over well splitting 50-50 with better than average vaude. Around $10,000.

Leonard's Next

Hollywood, Oct. 1.

Bob Leonard starts about Oct. 15 at M-G-M on "The House of Troy," from the play by Alejandra Perez Lugin and Lenares Rivas.

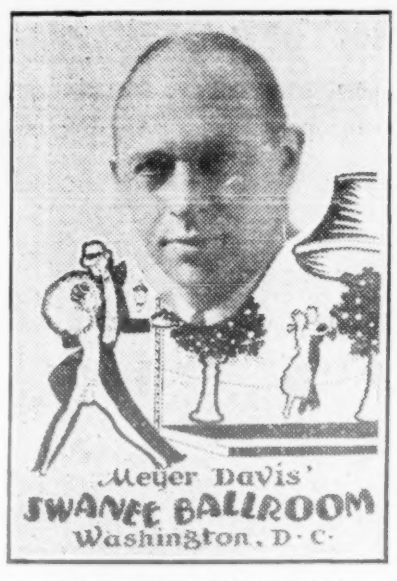
Bess Meredyth and Salisbury Field did adaptation and dialog. Ramon Novarro is starred.

Lila Lee and Mojica

Hollywood, Oct. 1.

Fox has Lila Lee spotted opposite Jose Mojica in his first talker, based on an original story.

Dave Stamper is writing the music. Marcel Silver will direct.



ON WITH THE DANCE

Meyer Davis has provided the youth of Washington (D. C.) with an unusually beautiful dancing place patterned after the orange groves of Florida and the missions of Southern California.

This beauty of decoration together with MEYER DAVIS' MUSIC and an excellent management make SWANEE an outstanding success.

FILM AND STAGE SHOW JUMP MINN. TO $28,000

Minneapolis, Oct. 1.
(Drawing Pop., 500,000)
Weather: Favorable

With public attention centered largely on the spoken drama ("Interlude" and "Dracula" in stock both smashes) the movies and vaudeville suffered for a change. One outstanding exception, however, was the Minnesota, where "Buddy" Rogers and Nancy Carroll, local favorites, in a well-liked picture, "Illusion," and a corking Publix road show, "Fifth Avenue," proved a magnet.

For some reason or other—perhaps of its comparatively small amount of talking—"Four Devils" did not do so well at the State, although Janet Gaynor has a large following here. Colleen Moore in "Smiling Irish Eyes" drew better than average biz for the Lyric.

The Century—formerly the Garrick—opened big Saturday with Al Jolson's "Say It With Songs." A highly effective publicity and exploitation campaign preceded the inaugural. The 2,000-seat house has been completely remodeled and redecorated and is declared to be the most beautiful and modern theatre in the Northwest.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Illusion" (Par) and Publix stage show, "Fifth Avenue." Picture caught fancy of screen fans and was real draw. Stage show, including Gene Sheldon and his Serenaders and Oscar Baum and his 40-piece pit orchestra, also won favor. Around $28,000. Good.

State (Publix) (2,300; 60)—"Four Devils" (Fox). Janet Gaynor's talking panned by critics, but picture was well liked by patrons. Failed to draw strongly, business being off from recent previous weeks; $11,100.

Lyric (Publix) (1,300; 35)—"Smiling Irish Eyes" (FN). Proved better than average card for this house. Around $5,500. An improvement.

Grand (Publix) (1,100; 30)—"The Single Standard" (M-G-M). Second loop run for this pleasing picture which first was shown at Hennepin-Orpheum. A real card. About $4,000. Splendid.

Aster (Publix) (900; 25)—"The Drag" (FN). Second loop run. New week-stand policy inaugurated for this house. Around $2,500. Satisfactory.

Hennepin-Orpheum (RKO) (2,890; 35-75)—"Side Street" (RKO) and vaudeville, including Peter Higgins and Joe Laurie, Jr. Picture pleased. Vaudeville also found much favor. House, however, suffered from bad box office effects of poor Marcus Show week before. About $11,000.

Pantages (Pantages) (1,600; 25-50)—"The Flying Marine" and vaudeville. Picture and show satisfactory, but not strong box office. Around $6,500. Nothing to write home about.

"Trespasser" Beats Two "Drummond" High Starts

Detroit, Oct. 1.

"The Trespasser," the Gloria Swanson talker, took the opening day record at United Artists here Friday, playing to $4,100.

Previous record held by 'Bulldog Drummond" with $3,600.

Buffalo, Oct. 1.

Gloria Swanson's "Trespasser" supplanted "Bulldog Drummond" as the opening day record holder here, by playing to $4,500. "Drummond's" opening day was $4,300.

'Hlywd. Revue,' Midland, K. C., $31,000; Mainstreet, $25,000; Very Big Biz

Kansas City, Oct. 1.

"Hollywood Revue," at the Loew Midland and Waring's Pennsylvanians, with the picture "Hard to Get," made business hard to get for the opposition.

All houses suffered from the heavy opposition of the Radio Show in Convention Hall and the Air Circus and Pilots' reunion at Fairfax Field, just across the river, which drew thousands.

Estimates for Last Week

Loew's Midland—"Hollywood Revue" (M-G-M) (4,000; 25-35-50)—Great publicity and opening capacity. Overture, organolog and one short only incidentals. For the orange blossom number the house was strongly perfumed with the delicate odor of the orange flowers, real novelty here; $31,000. Big.

Mainstreet—"Hard to Get" (FN) (3,200; 25-35-50-60)—Without Waring's Pennsylvanians and several acts picture would have been good entertainment, with just about last work in 50c entertainment. Heavy publicity and nifty tieups; $25,000. Big.

Newman—"Illusion" (Par) (1,890; 25-35-50-60)—Buddy Rogers' latest. Friday opening, first, most satisfactory, but Saturday business off as result of the Midland and Mainstreet openings; $15,400.

Royal—"Love Doctor" (Par) (840; 25-50)—Richard Dix made good picture in this. Business could have been better, but lots of opposition.

Pantages—"Light Fingers" (Col) (2,200; 25-35-50) — Entertaining crook play. Vaude better than average; $10,600.

Globe had "The Wagon Master" on screen and musical stock on stage.

NOTHING BIG IN FRISCO; TWO DISAPPOINTMENTS

San Francisco, Oct. 1.

Depression has hit the show shops here the last couple of weeks and the flicker palaces practically all felt the jolt heavily last week. Only weak alibi is the opera season, clicking terrifically.

Fox' big Fox with "Big Time" way off its usual pace. Nights and matinees light.

All three Publix houses likewise than fair; California with "Jealousy" below average and St. Francis with "She Goes to War" extremely light.

Fox Warfield got a bad walloping with "Smiling Irish Eyes," due chiefly to concerted Irish opposition and objection to picture.

Wagnon's Embassy gathered light gross with final week of "Say It With Songs" and Davies just fair with "Hurricane."

Estimates for Last Week

Fox — (Fox) (5,000; 50-65-75-$1.00) "Big Time" (Fox). Never got started. Business light at opening and stayed that way; $40,000.

Warfield — (Fox) (2,672; 50-65-90). "Smiling Irish Eyes." Didn't want this one; $12,000. Very light.

Granada—(Publix) (2,698; 35-50-65-$1). "Illusion" (Par). Drew nice notices but customers didn't respond as might have. Light; $18,000.

California—(Publix) (2,200; 35-50-65-90). "Jealousy" (Par). Heavy billing but only fair; $19,500.

St. Francis—(Publix) (1,375; 35-50-65-90). "She Goes to War." Keen disappointment at b. o.; $5,900.

Embassy—(Wagnon) (1,365; 50-65-90). "Say It With Songs." Jolson feature in third week. Dropped compared with previous business; $9,500.

Davies—(Wagnon) (1,150; 35-50-65-90). "Hurricane" (Col). Got away to fair start but failed to climb. Fair at $7,750.

NEW GROSS RECORD FOR KEITH'S BOSTON

Boston, Oct. 1.
(Drawing Pop., 850,000)
Weather: Fair

Nothing in town could touch "The Cock Eyed World" (Fox), at Keith Memorial last week. House record gone at about $50,000. Third big week this house has had since going pictures.

Nearest was Metropolitan, where "Illusion" (Par) went over to a fairly big week with $40,600. About normal.

At the State "The Unholy Night" (M-G-M) got $18,700; not so good.

Keith-Albee, vaudfilm house, has shown surprising strength, with last week around $23,000.

At the Tremont "Hollywood Revue" is on the last week, with last week $13,000, indicating the house has about taken care of all the local patrons for this picture.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Illusion" (Par), $40,600.

Keith-Memorial (4,00; 35-50-60)—Record broken with "Cock Eyed World" (Fox). $50,000.

Keith-Albee (3,000; 50-60)—"Lucky Star" (Fox), $23,000.

Loew's State (4,000; 30-40-50)—"The Unholy Night" (M-G-M), $18,700.

70,000; $23,000.

TACOMA'S RKO, $6,400

Old Pan Under New Management Hurts Opposition

Tacoma, Oct. 1.
(Drawing Pop., 125,000)
Weather—Okay

RKO got into full swing at its recently acquired Pantages theatre and cut into gross at other houses.

"Madame X" abandoned its local name of "There Is No Sin," which didn't mean much, and held to fair b. o. at Rialto. Blue Mouse only fair with "The Argyle Case."

Estimates for Last Week

RKO — (1,500; 25-60) "Half Marriage" (RKO). Good; $6,400.

Blue Mouse (Hamrick) (650; 25-75) "Argyle Case" (WB); $4,300.

Rialto—(Fox) (1,250; 25-50) "Madame X" (MGM); $4,600.

Colonial — (Fox) (850; 25-35-50) "Single Standard" (MGM); $3,300.

Keefe, Warner's P. A.

Willard Keefe, former dramatic editor of the New York Morning Telegram, is now in charge of publicity at the Winter Garden and Warner theatres for Warner Bros.

RUN FILMS WEAKEST IN PHILLY LAST WEEK

Philadelphia, Oct. 1.

Business held up strongly in the downtown film houses last week, although several of the features in for indefinite engagements began to ease off noticeably.

One of the strongest of last week's pictures was "Gold Diggers," close to capacity in second week at the Boyd. Mastbaum breezed back to more nearly average figure with "Illusion." $45,000, still not up to pace of month ago, but easily leader.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Illusion" (Par.). Well liked. Jumped to $45,000, still under recent pace.

Stanley (3,700; 35-50-75) — "The Cocoanuts" (Par., 2d week). Strong enough for third week. Over $25,000.

Aldine (1,500; 75-$1-$2)—"Hollywood Revue" (M-G-M, 3d week). Showing weakness. $16,000 reported.

Boyd (2,400; 40-50-75) — "Gold Diggers" (WB, 2d week). Real smash here. $30,000.

Fox-Locust (1,800; $1.50)—"Cock Eyed World" (Fox, 4th week). Solid hit; mats off. $23,000.

Stanton (1,700; 35-50-75) — "Madame X" (M-G-M, 1st week). Enthusiastic notices; moderate business.

Fox (3,000; 90)—"Girl from Havana" (Fox). Picture not up to standard of theatre's recent offerings, but show was good and trade highly satisfactory. Between $30,000 and $31,000.

Karlton (1,000; 50)—"She Goes to War" (UA)—Notices not kind and business only fair. Around $3,300.

"Hlyd Revue" Went to $28,500 in Syracuse

Syracuse, N. Y., Oct. 1.
(Drawing Pop., 220,000)
Weather: Warm

M-G-M's "Hollywood Revue" knocked 'em for a goal here last week, flash getting top money of $28,500 at Loew's State. Saturday's opening set a new high mark, outdrawing "Broadway Melody."

"Paris Bound," Pathe, at Keith's was too sophisticated. House did about $16,000.

"Noah's Ark" (War) about $9,000 at the Strand, while "The Rainbow Man" (Par) around $7,500 at the Eckel.

Jack Conway Ill

Hollywood, Oct. 1.

Sam Wood replaces Jack Conway in directing "Take It Big" for M-G.

Conway was removed to the Hollywood hospital for observation, following the relapse of an internal disturbance.

Montagne Renews

Hollywood, Oct. 1.

Paramount has renewed option on Edward Montagne, scenario editor in chief.

Flock of Special $2 Talkers Scheduled for Broadway; Good for Regular Houses

Flock of new ones for Broadway. Warners didn't force "Say It With Songs" and the Jolson picture blew after six weeks. "Fast Life" also too high at $2.

"Disraeli," "Young Nowheres" and "Sunnyside Up," others at $2, enter this week. "Applause" next week and later, Sam Goldwyn's "Condemned" and the Pickford-Fairbanks "Taming of the Shrew."

With these and the other specials, early season, at least, seems bright for big trade in the regular film houses.

Harold Lloyd's first talker and his first release in over a year, "Welcome Danger," follows "Three Live Ghosts" at the Rivoli.

Colony is showing pictures of other companies for a change. Pathe gets two in a row, "Big News" and "Sailor's Holiday."

Going from future to past tense last week on Broadway revealed fair grosses but nothing very hot except for "Married In Hollywood," which obtained a hefty $117,000 at the Roxy.

Estimates for Last Week

Astor—"Hollywood Revue" (M-G-M) (1,120; $1-$2) (7th week). With first flush off engagement revue now enters tell-tale period. Doped in advance to have sharp peak and steep incline. Dropped about $1,500 from opening pace. Best $2 location in town. Shy of $23,000.

Cameo—"Seeds of Revolt" (Amkino) (540; 50-75) (3rd, final week). Russian films reliable at this stand. Third weeks unusual. Around $4,500.

Capitol—"Madame X" (M-G-M) (4,620; 35-50-75-$1.50). Weeper drew well, $77,100. Two-week booking.

Central—"Young Nowheres" (FN) (922; $1-$2). Opened last night (Tuesday) Richard Barthelmess' third successive release to come in as $2 attraction, "Weary River" and "Drag" previously, did well.

Cohan—"Flight" (Columbia (1,400; $1-$2) (3rd week). Clean bulls-eye with big circuits after it. $18,200, strong at this location.

Colony—"To-night At 12" (U) (1,900; 35-50-75). Not type of mystery title suggests. About $2,000 above this house's bogey of $12,000. Pretty good.

Criterion—"4 Feathers" (silent) (Par) (902; $1-$2) (17th week). Wind-up after four months. Steady and profitable over summer. Nobody has ever quite doped box office strength of this picture without dialog. Down to $10,500.

Embassy—"Hallelujah" (M-G-M) (586; $1-$2) (6th week). Demand tapering but not bad at $8,600.

Gaiety—"Sunnyside Up" (Fox) (808; $1-$2). Opens tomorrow night (Thursday). Deslyva Brown and Henderson's debut to films anticipated with curiosity by Broadway mob.

Globe—"Great Gabbo" (World Wide) (1,065; $1-$2) (3rd week). Took plenty of agate lineage to move this one over from Selwyn. Globe engagement four weeks only. Around $6,000 at Selwyn; ought to improve at Globe.

Paramount — "Paris Bound" (Pathe) (3,666; 35-65-75-$1). Picture fairly well received. Usual day and date booking with Par, Bklyn, not prevailing, latter house having "Dance of Life" (Par). $70,600.

Rialto — "Bulldog Drummond" (U.A.) (1,900; 35-50-85) (6th, final week). Down to $27,700.

Rivoli—"3 Live Ghosts" (U.A.) (2,200; 35-50-85). Old-time play revived for talkers. Notices okay. Final week "Dance of Life," $20,000.

Roxy — "Married in Hollywood" (Fox) (6,205; 50-75-$1.50). Operetta by Harlan Thompson attracted heavy biz and held over on $117,000. Norma Terris and J. Harold Murray, favorites in New York. "Salute" next.

Strand—"Careless Age" (FN) (2,900; 35-50-75). Programer okay at $33,500.

Warners—"Disraeli" (WB) (1,360; $1-$3). George Arliss debuts tonight (Wednesday) on film. Jolson picture around $14,000 on exit without getting anything outstanding on six-week engagement.

Winter Garden—"Gold Diggers" (WB) (1,494; $1-$2) (5th week). Took drop last week to $26,700. But fairly good demand.

POWELL'S FIRST STAR

Hollywood, Oct. 1.

Paramount's first starring subject for William Powell will be "The Color of Money." O. H. P. Garrett wrote this original and the dialog.

John Cromwell will direct starting Oct. 14. Kay Francis will have the second lead.

"GOLD DIGGERS" SMASH IN PITTSBURGH, $26,000

Pittsburgh, Oct. 1.
(Draw. Pop. 1,000,000)
Weather: warm

Vaudfilm, back in Harris and Sheridan Sq. after three months, has pulled both of these houses out of the red. Neither stand cashing heavily at present but breaking even as against the several grand weekly dropped under straight pictures.

Harris giving feature picture and four ordinary acts once weekly, together with stage band and m.c., while Sheridan gives its customers same fare except on split-week Wed.-Sat. policy. Lowe prices range, 10-20-30-40, with good chance of building. How they'll be affected by reopening of Davis next month with R-K-O vaudfilm policy is conjecture. Harris last week with lightweight picture, "The Hurricane," and four acts of hardly average vaud, did over $5,000, sufficient to give red ink a rest.

Town's sensation is "Gold Diggers" (W B). It did capacity second week at Grand. Well over $26,000, just a few hundred under initial stanza and good for at least month without forcing. At Penn "Speedway," despite silent picture, stuck to average at $32,000.

Stanley dropped noticeably with "Hearts in Exile," (WB) hardly bettering $24,000. Poor pictures of late have hurt Dolores Costello hereabouts, and Mrs. Barrymore isn't the local card she once was. Aldine, with "Why Leave Home?" (Fox) just so-so, around $10,000. House opened to capacity midnight show Sunday with "Cock-Eyed World," in for at least three weeks. Enright had satisfactory week with "Fast Company." Around $16,500 means money here.

Estimates for Last Week

Grand (Warners) (2,000 50-75)—"Gold Diggers" a smash. Making "Say It With Songs" figures look sick and best thing house has had in half year. 2nd week, capacity. Over $26,000, real kale here where overhead is almost nothing. Word of mouth helping no end and even mat biz way above average.

Penn (Loew's-U.A.); (3,300 25-35-60-75)—"Speedway" good at $32,000. Haines local fav despite silent picture. Teddy Joyce's stage show, "Snap Into It." Fell off somewhat after first two days but picked up snappily for week-end.

Stanley (Warners), (3,600; 25-35-50)—"Hearts In Exile," (WB) meant nothing and biz sub-normal. $24,000, poor. Dolores Costello's recent bad pictures have hurt her local popularity.

Aldine, (Loew's); (1,900; 35-50)—"Why Leave Home?" (Fox) quiet at $10,000. Picture liked but sultry weather cut in heavily.

Enright (Warners), (3,700; 25-35-40-60)—"Fast Company (FN) comedy k. o. $17,000.

Harris—3rd week of vaudfilm and catching on. Straight pictures wash-out here but house out of red now and breaking even. Over $5,000.

"Dance of Life" at Par Tops Brooklyn at $54,900

Brooklyn, Oct. 11.

Best business of the week at the Paramount where "The Dance of Life" held sway. Figure was $53-000, first rate. Ash still on the stage.

Strand had "Careless Age" and a couple of shorts bringing in around $18,100, okay for picture which was roundly socked by the scribes.

Albee has the goods with "Show Boat" and Molly Picon heading the vaude bill. Attendance good. Loew's Metropolitan offered "Our Modern Maidens" and vaude. Fox with "Girl From Havana" and Eddie Peabody in Fanchon and Marco unit. Fair business.

Estimates for Last Week

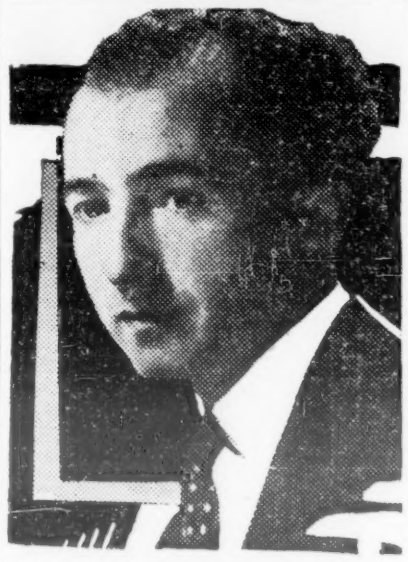
Paramount — "Dance of Life" (Par) (4,000; 35-50-75). Excellent film attracted a crowd all week. Best business in town at $54,900.

Strand — "Careless Age" (2,800; 25-35-50-60-75). Ordinary film brought in $18,100.

Fox—"Girl From Havana" (Fox) (4,000; 35-40-50-60-75). Light week with Eddie Peabody on the stage. $36,300.

Met—"Modern Maidens" (3,577; 35-40-50-75).Fair week. Vaude. Very good at $29,300.

Albee—"Show Boat" (3,248; 35-50-60-75). Excellent vaude and good picture helped the box office. $24,800.



LEON LEONIDOFF
Roxy, New York
Director of Production
(assistant to Mr. Rothafel)

This week, "Viennese Caprice," held over for second week.

"Variety" (Sept. 18) said: "Stage spectacle of major interest was the 'Caucasian Fete,' rich and carnival presentation of Russian atmosphere, handled in a fashion that only the Roxy achieves week after week... a grandiose Russ flourish.

First Film to Go 3 Wks. in Providence, 'Cock-Eyed World'

Providence, Oct. 1.
Drawing Pop., 315,000)
Weather, Fair and Cool

"Cock Eyed World," in its 2d week at Victory, contiued to stampede the town. For first time feature is being held over for 3d week. No drop reported in biz, holding as strong as first week.

Loew's State with "Unholy Night" piled up $23,000. Other houses did good biz despite rush to see "World."

Estimates for Last Week

Loew's State (3,500; 15-50)—"Unholy Night" (M-G-M). Great support bill; $23,000; very good.

Victory (RKO) (1,600; 15-50)—"Cock Eyed World" (Fox). Only entertainment on bill and the rabble still going for it. Stays over for 3d week; $15,000, sensational.

Strand (Ind.) (2,200; 15-50)—"College Coquette" and "Hurricane," both Columbia talkies. Bill liked and piled up neat gross of $13,500.

Majestic (Fay) (2,200; 15-50)—"Fast Company" (Par). Fine feature. Did well at $13,900.

Fay's (Fay) (1,600; 15-50)—"Hearts in Exile" (WB). Sunshine Sammy doing personal. $12,000.

"JEALOUSY" 'WAY OFF; $17,700, PALACE, WASH.

Washington, Oct. 1.
(White Population, 450,000)
(Weather: Just right)

It's still the picture. Palace, habit house with continued steady intake, took a wild drop with "Jealousy." Lowest figure in some time.

Reverse situation at Met. "Gold Diggers of Broadway" got more on its first week than Al Jolson's "Say It With Songs," preceding attraction.

"Dance of Life" got about usual first week for Columbia. Fox on anniversary week had "Salute" and got $1,100 more than preceding "4 Devils."

Earl with "Lady Lies" continues to report about same intake while the Rialto with "Drake Case" garnered a couple of hundreds over previous week.

Estimates for Last Week

Columbia (Loew) — "Dance of Life" (Par) (1,232; 35-50). Favorable comment and goes second week; $12,200.

Earle (S-C Warner)—"Lady Lies" (Par) (2,244; 35-50). Usual; reported $13,700.

Fox (Fox)—"Salute" (Fox) stage show (3,434; 35-50-75). Beat "4 Devils;" anniversary helped; second of Fanchon and Marco ideas; $27,100.

Met (S-C Warner) "Gold Diggers of Broadway" (W.B.) (1,585; 35-50). Better than Jolson's last one; everybody talking about picture; estimated $19,000.

Palace (Loew)—"Jealousy" (Par) stage show (2,363; 35-50). Lowest figure in weeks; $17,700.

Rialto (U)—"Drake Case" (U) (1,978; 35-50). Slightly better than previous week; $7,000.

McVickers, 2d Wk., 'Cock-Eyed World' Lead Loop Grosses With $50,500

KEITH'S IN BALTIMORE CHANGES TO STAGE BAND

Baltimore, Oct. 1.
(Draw Pop., 850,000)
Weather—Clear

Keith's, since spring a combo, is now a closer approach to the stage show policy Loew's has found so popular at the Century. Keith's stage shows are presented in front of a band instead of back of it.

Reopening of schools and return of summer temperatures cut into daytime trade last week. Century, with "The Lady Lies," again topped the list, but with a reduced gross. "Illusion" was fair at the Stanley, not equalling the "Three Live Ghosts" of previous week. "Dance of Life," doubling at the Valencia and Parkway, turned in a pretty good week at the latter house but only fair at former. Both theatres under previous week.

Keith's ran counter to the general trend, reporting the best week in four. "Street Girl" finished two successful weeks at the New. "Say It With Songs" in 3rd week at the uptown Met. Present week announced as final.

Estimates For Last Week

Century — (Loew) "Lady Lies" (Par) (3,200; 25-60). Great notices. Opened light, however. Built and last half big. Stage show, "Velvet Revue," pretty but lacked humor. $21,000.

Stanley — (Loew, Stanley-Crandall) "Illusion" (Par) (3,600; 25-60). Fair picture. Nights consistently good; mats off; school competition hurting. $16,000.

Valencia—(Loew, UA) "Dance of Life" (Par) (1,500; 25-50). Just fair week at this uptowner, with uptown Parkway day and date tandem. $2,300.

Parkway—(Loew, UA) "Dance of Life" (Par) (1,000; 15-35). Let-up in matinee trade. Nights excellent. $3,700.

Auditorium—(Guterson) "Private Affair" (35-$1). Good picture and notices but lacking b. o. power. Reported breaking even to date. Outcome still guess.

Keith's — (Schanbergers). Last week of tab-stage show policy. Reported very good. $12,000.

'Embarrassment' in Seattle Does Nice Week, $15,000

Portland, Ore., Oct. 1.

New RKO Orpheum and Duffy stock went into second week with Publix still holding off opening of new Rialto.

"Cock Eyed World," at United Artists, biggest draw in town. Other big score was Fox-Broadway with "Imagine My Embarrassment" and F. & M. stage show.

Orpheum had big opening week, but looks ripe for flop unless better bills. Public curious and disappointed after great opening exploitation. Duffy will operate on two weeks' run of all plays.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Imagine My Embarrassment," from "Cradle Snatchers," laugh getter. Okay. F. & M.'s "Speed" stage idea. $15,000.

United Artists (Parker-Fox) (1,200; 25-50)—"Cock Eyed World," wow comedy. Shorts. Topped town, $18,000.

Portland (Publix) (3,500; 25-50) —"Illusion" went over fair. Too many shorts; $9,000.

Alder (Parker-Fox) (1,200; 25-50) —"Wonder of Women," femme interest film. Did well; $5,500.

Music Box (Hamrick) (2,000; 25-50)—"Argyle Case." Program stuff. $7,800.

Blue Mouse (Hamrick) (1,200; 50 all day)—"Show Boat," back for run. Fairly; $4,900.

RKO Orpheum (RKO) (2,000; 35-50)—"Half Marriage" (RKO), film featured to top vaude. Five acts; $10,000.

Oriental (Tebbetts) (2,700; 25-35) —"Dark Streets." Okay. House playing up organist; $8,000.

Dufwin (Duffy) (1,400; 25-$1.25) —Henry Duffy and Dale Winter with Duffy stock, in "The First Year," 2d week; $4,500.

STOLOFF OFF—TOUROG ON

Hollywood, Oct. 1.

Fox stopped work on "New Orleans Minstrels" for an exchange of directors, Norman Tourog picking it up where Benny Stoloff relinquished the reins.

Picture will have at least one sequence, maybe more, in grandeur.

Fox's 3 Revues

Los Angeles, Oct. 1.

Fox plans to make three revues between Nov. 15 and March 1.

Cecil Cunningham, now at M-G-M, will be featured in one.

Chicago, Oct. 1.
Weather—Fine

"Cock-Eyed World" set a dizzy pace at McVickers last week, leading all loop houses. Second week's run of the picture, in indef.

With $50,500, McVickers, seating only 1,865, belittled the biz done by its big brother, the Chicago, which, with 4,400 seats, grossed a mild $45,000.

Crowds are still milling around McVickers, with standing lines most of the time. Second week's biz was only $1,500 under the first and $52,000, a mere G under the house record.

Chicago's $45,000 was $14,300 under the previous week. Attributable to overabundance of ballyhoo and insufficiency of entertainment. Stage show, "Radio Revue of 1929," not up to standard in this house. Feature was "Womantrap," fared well by the critics; given more consideration than "Illusion," the week before.

Oriental hit $39,000, upgrade $6,300; "Lucky Star" highly praised.

House Cheapened

State-Lake staged a revival with $29,000, above previous week but still away below the booming biz of $35,800 two weeks before. "Girl From Havana" picture, lauded all around. Gross probably would have been better, but public needed more time to recover from effects of degrading vaude entertainment of the previous week, when the Marcus girl burlesque unit, used in place of acts, cheapened the house unbelievably, chasing biz down to $27,500, which was a liberal estimate.

Orpheum found a real draw in "Skin Deep," good for $8,000 2nd week. This house has been doing exceptional the last few weeks. Monroe hit $4,800, increase over previous week. Sue Carol, a local favorite, was expected to draw better but critics showed a tinge of dislike for "Why Leave Home?" which features the former Chicagoan.

Estimates for Last Week

Chicago (Publix — "Womantrap" (Par). Stage show. (4,400; 50-85); down to $45,000; stage show weak.

McVickers (Publix)—"Cock-Eyed World" (Fox) (1,865; 50-85) $50,500; 2nd week; first week $52,000. Best in town. Lines all the time. Should stay on and on.

Monroe (Fox) — "Why Leave Home?" (Fox) (1,120; 50-75); $4,800. Reviews unfavorable.

Oriental (Publix)—"Lucky Star" (Fox); stage show (3,500; 50-85); strong at $39,000. Gaynor-Farrell team popular.

Orpheum (Warner)—"Skin Deep" (WB) (799;50); $8,000. Good for 2nd week. Previous week, $9,300. Packing them in lately.

Roosevelt (Publix) — "Dance of Life" (Par) (1,500; 50-85); $14,000 for final six days, ending four-week run. Nice finish. Previous week, $17,500.

State-Lake (RKO) — "Girl From Havana" (Fox) vaude (2,700; 50-75); $29,000 against $27,500 for previous week Notices excellent.

United Artists (UA) — "Alibi" (UA) (1,700; 50-85) $21,000; 3rd week. Previous week, $28,000. Stays another week.

"ARGYLE CASE" MILD

Average in Buffalo Houses on Gross Last Week

Buffalo, Oct. 1.
(Draw Pop.: 500,000)
Weather: Warm

With the exception of the "Hollywood Revue" at Fox Great Lakes, business around town was only average last week.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65) —"Argyle Case" (Par). "Garden of Love." Not much enthusiasm; around $26,000.

Century (Publix) (3,400; 35-60)—"Say It With Songs" (WB) (2nd week). Dropped off at least $10,000 from first week. Being held over for 3rd week. $18,000.

Hipp (Publix) (2,400; 35-60)—"Jealousy" (Par) Vaude. Middling. $17,000.

Great Lakes (Fox) (3,400; 35-50) —"Hollywood Revue" (M-G-M) (1st week). Got away good and held up well. $26,000.

Lafayette (Indep) (3,400; 35-60)—"Dark Streets" (FN). Vaude. Feature was rapped by critic (Times) retracted and boosted. Good at $18,000.

Ryan Back At Met

Hollywood, Oct. 1.

Phil Ryan, former general manager of Metropolitan studios, is back on the lot after eight months. He is now functioning as general representative of the studio.

Leo Kalzne, who replaced Ryan during his absence, retains his position as general studio manager.

Fox's Grandeur First for Fox; Nothing Else Seems Set About It

Prices on Grandeur installations are not expected to be scaled for the open market until after Fox's own deluxe houses have had an opportunity to benefit by the novelty of the equipment.

Distribution plans are far from set since mass production of the new projection machines has not yet been ordered, it is said by officials.

Discussions among producers at meetings in the Hays office have not yet reached the point where a solution is in sight. While it is maintained there that the trouble experienced with the introduction of sound will be avoided before wide film gets its hold, it is also expected that "some will be hurt" before a working agreement is reached.

Foxites clearly indicate that their own company intends to derive the early benefit for its pioneering efforts. There is also reflected in their attitude, including that of the inventor, A. Sponable, that Grandeur is to the wide film field what Western Electric equipment is to the sound end.

Where some producer interests question the sincerity of Fox immediately pushing Grandeur, saying that quantity production of wide film features will mean a serious setback with only a few installations of wide screen equipment to handle their projection, Fox organization plans are asserting a definite stand.

TEAM REPLACEMENT

Hollywood, Oct. 1.

Jack Mulhall and Lila Lee will be co-featured in "Murder Will Out," FN. Team replaces Monte Blue and Lois Wilson.

Switch was made because of Blue's fractured ribs.

Levenson Out of E. R. P.

Major Nathan Levenson has resigned from Electrical Research Products. Later he will join a studio as technical advisor.

Picture Possibilities

"The Love Expert"—Unfavorable

"THE LOVE EXPERT" (Comedy, Gustav Blum, Wallack's).

Comedy of a newspaper sobbie's interference in girl's marriage problem. Not worth exhaustive revision necessary.

Bang.

"Mountain Fury"—Unfavorable

"MOUNTAIN FURY" (Melodrama, Ack-Rud, President).

Southern feudal story, often and better done in pictures.

Bang.

"Scotland Yard"—Favorable

"SCOTLAND YARD" (Melodrama, A. H. Woods, Harris).

An intricate story very well carried out. Title alone makes it attractive for pictures.

Ibee.

"See Naples and Die"—Unfavorable

"SEE NAPLES AND DIE" (Comedy, Lewis Gensler, Vanderbilt).

Continental intrigue. American tourists abroad and general slapstick theme. Too light stuff for the screen.

"Kansas City Kitty"—Unfavorable

"KANSAS CITY KITTY" (Comedy, Jack McGee, Gansevoort).

Weak story without possibility of build up and sex angle which if deleted by censorship would make screen reproduction N. G.

"Many Waters"—Unfavorable

"MANY WATERS" (English importation, Selwyn-Cochran, Elliott).

Written in the repressed style, its particular charm, which would be lost in the transcription. Has delicate passages vital to its presentation and difficult to project on screen.

Rush.

"The Street Singer"—Unfavorable

"THE STREET SINGER" (Musical Comedy, Shuberts, Shubert Theatre).

No particular reason for transferring this to the screen. The basic idea has been done repeatedly. Tunes negligible so Hollywood would have to create new score. Cinderella stuff.

Land.

"Subway Express"—Favorable

"SUBWAY EXPRESS" (Murder mystery, Edward Blatt, Liberty).

Novelty suggests value for dialog films. Not easy to adapt or direct for pictures. Action arbitrarily limited within the narrow confines of a subway car. That would eliminate sets but enormously increase the difficulties of keeping up tempo.

Land.

"Star of Bengal"—Unfavorable

"STAR OF BENGAL" (Melodrama, Christopher Morley and Cleon Throckmorton, Lyric, Hoboken).

Too old fashioned in idea to attract buyers of screen material.

Ibee.

"Sweet Land of Liberty"—Favorable

"SWEET LAND OF LIBERTY" (Melodrama, Erlanger and Tyler, Knickerbocker).

If film producers are as courageous as the author and producers of the stage play, this drama will reach the talking screen.

"The Plutocrat"—Favorable

"THE PLUTOCRAT" (Pasadena Community Playhouse, Comedy-Drama, Pasadena).

Though conventional and obvious, plot has great laugh possibilities.

Ung.

"Nigger Rich"—Favorable

"NIGGER RICH" (Comedy-Drama, Lee Shubert, Royale).

Has plenty of meat for a talker with a comedy trend.

Ibee.

"Strictly Dishonorable"—Favorable

"STRICTLY DISHONORABLE" (Comedy, Brock Pemberton, Avon).

Smartly presented, brightly written, well played comedy that should make an amusing talker

Ibee.

"Rope's End"—Unfavorable

"ROPE'S END" (Drama, Lee Shubert, Masque).

Stage version may get across but doubtful if this murder piece is screen stuff.

Ibee.

"Crooks Convention"—UnFavorable

"CROOKS CONVENTION" (Irving Lande, Satire, Forrest).

Out.

Rush.

"Candle Light"—Unfavorable

"CANDLE LIGHT" (Comedy, Gilbert Miller, Empire).

As a production most tasteful but principally conversational. Would require considerable padding.

Ibee.

EDNA COVEY

Originator and creator of the "Dying Swan."

Back from triumphs abroad.

Capitol Theatre, New York, Sept. 20.

Thanks to Walt Roesner.

RITZY

Truly Shattuck, who got into trouble recently, through shoplifting in Chicago, was at one time almost as popular in England as in America. Christened Claire Etrulia, she was born in San Miguel, Calif., and first acted at the Tivoli opera house, San Francisco, in 1893, making her New York debut in 1896, at Tony Pastor's.

In 1900 she appeared in London with Edna May in "An American Beauty." After acting in George M. Cohan's productions, "Little Johnny Jones," "George Washington, Jr.," and "The Governor's Son," she was with Anna Held in "The Parisian Model," 1906. In London, she was in Christmas pantomimes in 1908 and 1909. Also appeared in American vaude.

Although Mr. and Mrs. Cornelius Vanderbilt (Sonny) Whitney have only just been divorced, it is believed each will soon remarry someone else. He is heir to many millions as the son of Mr. and Mrs. Harry Payne Whitney and grandson of the venerable Mrs. Cornelius Vanderbilt.

During several years Whitney was involved in litigation with Evan Burrows-Fontaine, the dancer, who claimed he was the father of her son. Evan first divorced Sterling Adair and then married Harold Kruger.

The lady who now becomes known as Mrs. Norton Whitney was Marie Norton, daughter of the wealthy Mr. and Mrs. Sheridan S. Norton, of New York. Mrs. Norton is a daughter of the late Benjamin F. Einstein, of Harlem, and sister of Arthur Einstein, first husband of Lillian Russell's daughter, Dorothy.

Ethel Levey's Plaint

Word comes from abroad of Ethel Levey's threats of a suit against the Hon. Mrs. Reginald Fellowes, her former intimate friend, on the assumption that Daisy has alienated the affections of Ethel's husband, Claude Grahame-White. He first gained notice as an aviator and later as night club manager in London.

White was divorced by Dorothy Taylor, of New York, who then married Count Carlo Dentice di Frasso, after the Count had been divorced by Georgine Wilde, of New York. Miss Wilde, a daughter of Mrs. Henry Siegel, later married William Douglas Burt.

The present Countess di Frasso is the sister of Bertrand L. Taylor, who for some two years was attentive to Gertrude Lawrence.

Ethel Levey, from San Francisco, first acted there in "A Milk White Flag," in 1897, and in New York was at Weber and Fields and Koster and Bial's and with Hyde and Behman. In 1901 she joined the Four Cohans, and married and divorced George M. She is the mother of Georgette Cohan, who was first Mrs. J. William Souther and then divorced William H. Rowse.

The Hon. Mrs. Reginald Fellowes was formerly Princess de Broglie, and has a daughter, Princess Emmeline de Broglie, who is to make her debut in New York society this winter. The Princess is descended from Isaac M. Singer, millionaire inventor of the sewing machine.

Going Back

Arthur Wellesley is livng in Greenwich Village. He is the Earl Cowley, and was formerly Lord

(Continued on page 81)

Gone Hollywood

By Barney Hutchison

When you roll back your eyes,
And sigh heavy sighs,
  In bemoaning the passing of Art;
When you flash phoney rocks,
And roar about stocks,
  To create an effect at Montmartre;
When you brag and you boast,
Drink yourself a swell toast,
  And keep tellin' the world you're so good;
There's no use denying,
So don't start in trying,
  You've gone Hollywood, son,
    Gone Hollywood.

When you say that your name
Is J. Selmis Montaigne,
  While your family still call you Joe Maggs;
When you start in to crow
About grabbin' off dough,
  Yet you get it by plunderin' gags;
When ideas you steal,
And start bummin' meals,
  'Stead of workin' as any guy should;
You're a subject to lynch,
Put it down as a cinch,
  You've gone Hollywood, lad;
    Gone Hollywood.

When you've found that it pays
To keep chanting the phrase:
  "We knocked 'em right out in the aisles";
When you walk down the street,
Giving yokels a treat,
  In attempting to start freakish styles
By leading pet ducks
When wearing your tux,
  And a beret that looks like a hood;
Everyone will allow
That it won't be long now,
  You've gone Hollywood, son;
    Gone Hollywood.

When a new Cadillac
Seems to you like a hack,
  Though you're cruisin' around on two feet;
When you put out a bluff
To get things on the cuff,
  With a dime between you and the street;
When you curse and you rant,
Get excited and pant,
  Carry on as no sane person could;
You've become like the rest,
Nothing short of a pest,
  You've gone Hollywood, son;
    Gone Hollywood.

When you think you're a duke,
Toss off every rebuke,
  Like the thick-skin you actually are;
When you refuse to get tight
Either morning or night,
  'With anyone less than a star;
When the citizens hope
That before long you'll choke,
  They've stood about all that they could:
You're a pitiful sight,
And you bet I am right,
  You've gone Hollywood, boy;
    Gone Hollywood.

When you calmly relate
That all glory you hate,
  But moan if you miss a first night:
When you bore people drowsy,
Branding everything lousy,
  Yet soak up all praise with delight:
When in Henry's you roam,
Hoping old folks from home
  Will mistake you for Tom Mix or Sh
You're just like the rest,
Slugged-nutty at best;
  You've gone Hollywood, son;
    Gone Hollywood.

When you continually leer,
And act a bit queer
  In demeanor and matters of dress;
When you spend solid days
Devising new ways
    To give supervisors the Yes;
When you always retort:
"Between pictures, old sport!"
  And, "I won't work for less, kid; who
You don't have to stall,
You're in for a fall;
  You've gone Hollywood, son;
    Gone Hollywood.

McLAGLEN'S TITLES

Hollywood, Oct. 1.

Victor McLaglen's present picture for Fox is now in its third working title. It started with "Lay of the Land," changed to "The Well Dressed Man," and now it's "Sea Legs." Story is based on the life of a sailor.

That "Lay of the Land" may hold over for another picture.

REMOTE CONTROL—RCA's

A boxed story in Variety last week erroneously credited Western Electric as the developer of the new remote control system used in "Rio Rita," Radio Pictures.

RCA Photophone experimented with and developed this system.

Complete cast "Victory," Par, Richard Arlen, Nancy Carroll, Francis McDonald, Dorothea Wolbert, Clarence H. Wilson, Evelyn Selbie, Willie Fung, George Kotsonaros, Lillian Worth.

THREE-WEEK DELAY

Los Angeles, Oct. 1.

Monte Blue's injuries were more serious than first expected when he cracked his ribs during a scene for "Isle of Escape" (WB). It will be at least three weeks before he can return to work. Howard Bretherton, directing, has now been assigned to make "White Lies," comedy short.

ALL FEMME AGENCY

Hollywood, Oct. 1.

Elinor O'Reilly, formerly of the Fox casting department, is now in the agency business with Jessie Wadsworth. Policy inaugurated by Miss Wadsworth of a strictly femme personnel in her office will continue.

New Freeport House

Freeport, Ill., Oct. 1.

Theatre seating 1,250, without balcony, will be completed here around Oct. 15. Cost $300,000. Has not been leased.

Hollywood Chatter

Vic McLaglen has a new platinum ticker. A present from Roxy.

Edwin Maxwell is back on the Boulevard.

Lawrence Tibbett will headquarter in Beverly Hills hereafter.

Local Mayfair resumed its monthly sessions at the Biltmore Sept. 28.

Kay Francis hopped herself on a boat for Honolulu and a vacation.

J. Stuart Blackton is going into the perfumery business.

J. F. Poland leaves supervising berth at Pathe for Honolulu.

Cedric Belfrage, British fan mag writer, is returning from England.

Zelda Sears giving M-G players and execs a few lessons in advanced bridge.

Laura La Plante dyed her blonde hair to brown for "La Marseilliase," Universal.

Local Keith office wired for sound. Bern Bernard bought a radio set for his desk.

Most important words in the Orpheum office at present seem to be, "hold over."

Business for orchestras picking up since bootleggers lowered their delivery prices.

H. B. Warner and his three-year-old son leave Oct. 9 for Honolulu and a three weeks' vacation.

Stork expected soon at the home of the Howard Hawks. Mrs. Hawks is Ethel, sister of Norma Shearer.

Georgie Jessell has moved into the home formerly inhabited by Fannie Brice.

Lucilla Mendez (Mrs. Ralph Ince) and her sister, Jola, are in the east again.

Paramount now has a combined refrigerating and heating system for its six sound stages.

Champ freak orchestra call of the week was for a piccolo player who could double on base viol.

Frank Brandow, Paramount studio manager, on his way to New York for a three weeks' loaf.

Charlie Chaplin played host to the visiting English tennis players, staging a reception at his home attended by many screen celebs.

Jack Hammond, who handles the theatrical production end of the Dixie McCoy office, is taking a fling in the oil business.

When Warners cut adrift "Song of the Flame," those looking close enough can find J. Harold Murray's son in the chorus.

Wally Beery has added racing roadsters to his auto stable which already holds a flock of cars as well as a couple of airplanes.

Charles Le Moyne, whose vocation was heavies in westerns before he left to raise hogs, has returned to Hollywood. Future film acting will now be an avocation.

Florence Vidor and Jascha Heifetz have gone to New York where Heifetz will complete arrangements for his winter concert tour.

Jacob S. Fogel succeeds Don Long, managing editor Hollywood News, as director of the 233 Club. Former resigned for business reasons.

Roscoe "Fatty" Arbuckle has opened his new restaurant on La Brea which he calls "Roscoes." He functions as host.

Edward O. Blackburn, Brulatour-Eastman exec. on Coast, is due home from biz trip to Rochester and New York.

Al Sirkin, latest addition to the local Keith office and former all city quarterback, is dishing out passes to local football games.

Wilbur Evans here to crash the mikes. Card of introduction the five grand prize he won in the Atwater Kent warbling contest.

Chinese effects for Hollywood. Betterment League asks L. A. Gas & Electric to doll up its big gas tank for a trick pagoda effect.

Warner studio threw a big farewell party for the Zanucks at the Sunset boulevard plant. The Zanucks are on their way abroad.

Fox is continuing its plan to build bungalows to suit the moods of its players. Latest is an Irish thatched cottage as a dressing room for John McCormack.

Gag over at Tiffany-Stahl is to convey to some impressionable femme the word that she is just the type for the lead in "Journey's End."

Foster Goss home visiting all drama and picture editors in principal cities on the Coast. Itinerary primarily arranged for Gloria Swanson's "Trespasser."

With warm weather about over, New York stage stars who rented homes with swimming pools are wondering why their popularity is waning.

Couldn't be an opening in Hollywood without sun-arcs. Even the Academy fell for it, bright lights signalling the inaugural of its sound school.

Bern Bernard, who is a bit portly as to helm, bought himself one of those rubber exercisers to twist himself into a knot before and after sleeping.

In discussing the way some of the Coast boys cop New York skits and ideas, one lad remarked, "Hollywood's idea of royalty is a pair of jacks and over."

Adrienne Dore is doubling in brass these days, working in "Pointed Heels" at Paramount daytimes and spending her nights on the Warner lot for "Night Club Baby," short.

Ken Hawks, Fox director, was formerly inter-collegiate doubles champion when paired with Chuck Garland. That was back in '19 and at Yale. Hawks can still uncork some hot tennis.

Danny Dare, motoring here to stage dance numbers for Fox, was held up in Albuquerque by floods. Dolores Del Rio, returning from New York by rail, delayed 24 hours by the same cause.

Requel Torres was caught between a street car and another Ford while driving along the Boulevard. After the wreckage was cleared the Senorita went into a typical tantrum because her dress was torn.

Stuart Holmes has gone little theatre. He is listed "director-general" of Paul Spier's "Two Worlds Theatre," which will use the Gamut Club auditorium for several productions.

Marie Saxon's initiation to pictures was from 9 a. m. to 6 on a boy number, and from 8 p. m. to 1 a. m. on closeups of the same routine. Total—90 splits, 361 kicks, 4 bottles of liniment.

One Fox writer classed himself as a composer to get a fancy office in the new music building at Movietone City. Change got him a room with two baths. He's moving a bed in and will eat out.

Local cops are on a traffic spree. Motorcycles clutter up the main intersections with the sad news purveyors, including the slow moving middle-of-the-street driver as an object of prey, to cheers.

Olsen's band has got the well known stork on the wing. Besides the leader himself just becoming the father of a second son, three other boys in the band expect to become Pops during their coast stay.

Paramount chorus girls no longer strut in abbreviated garb down studio streets. Out of consideration for the casual prim femmes accompanying their spouses, the suggestion was passed on that off stage the girls don coats.

Phil Tead was going to Portland to play "Front Page." "Bad Babies" offered him more dough so he decided to take the added cash. Then Frisco wired nothing doing on that show in that town. Tead left for the north.

Rose Cohn and Tillie Winslow trailed their husbands (Harry and Max) into town by three days. Max spent the cross-country trip bawling everybody for their bridge. Cohn started squawking a block away from the studio. Home again.

Alfred Stern, nephew of Carl Laemmle, Jr., and learning production at U, was ordered to check with the Weather Bureau between four and five a. m. to see if it would be okay for location that day. Youngster said he couldn't get up that early.

Rudy Valee was the guest of honor at the Roosevelt hotel. A First National girl was the only film celebrity who refused to be photographed with Valee. Said she wouldn't think of taking a chance on a flashlight without studio make-up.

A press yarn deserving print: Wilson Benge, former London stage actor, has appeared so many times in pictures as the perfect uniformed lackey that he has received more than 500 proposals from wealthy families to accept the position of head butler in their domain.

When Pathe's unit returned from Fort Riley, Kan., for "His First Command," it discovered it could not duplicate the new army regulation sabers and had to request the army post to send on 50 of the rib ticklers. One of the few times Hollywood prop houses have been stumped in filling an order.

Boys and girls in the U. A. administration building went into a coma when on the hottest day of the year, last week, new radiators were installed. They came to life when to make sure the job was okay, the heat was turned on while the local papers were admitting to 98.

Height of indifference. Hollywood big shot player bought an expensive buggy as a surprise for the wife on her return from the east. Five days later she casually informed friends of her new car. "What kind?" asked the caller. "Don't know," yawned the wife. "Let's go to the garage and take a look."

Rudy Vallee, facing initiation into the Elks, was told by a member he was due for a ride as the boys were about to even up matters for the way their girls had been acting since he came to town. Rudy asked if there wasn't a way the matter could be fixed. Told that if he brought the band around and serenaded the initiating committee they might let him down easier, the band showed up.

What a Pastime!

Hollywood, Oct. 1.

A new game was introduced to studio sports when 10 M-G salary earners, owning airplanes, staged a "dead stick" landing contest at the Culver City airport.

Substance of the game is to attain an altitude of 1,000 feet, shut off the motor and see who can land the most gracefully and closest to a white mark. James Mannettes, a studio still photographer, won the initial contest. Game was originated by Douglas Shearer.

CHEAP TIE-UP WITH THEATRES AND RADIO

Pittsburgh, Oct. 1.

Warner theatres here in tie-up with local radio firm to select most popular Warner-First National star in city. One casting most votes, ballots being given with each ticket purchased, receives $500 radio set.

Hundred other prizes also to be awarded.

Local Warner houses getting full-page daily spreads, with radio firm footing entire bill.

"Jango" Co. in Debt

Toronto, Oct. 1.

"Jango," another picture of animal life in Africa, has apparently failed to get over in Canada.

By an order of the registrar in bankruptcy an interim receiving order has been issued against Davenport-Quigley Expeditions, which produced the film "Jango" in Toronto some time ago. It is at present showing in Ontario towns. Ran for one week at the local Princess to practically empty houses, following extensive advance publicity.

The order was made on the petition of David Soloman, Brooklyn, N. Y., advance man, who claims $424 wages, and a Toronto printing company, which claims $348.

Spite House

Iron River, Mich., Oct. 1.

E. J. Bregger, owner of the Ejay in Crystal Falls, heads a group of local business men who have secured option on a site for construction of a $150,000 picture house.

Bregger got sore when the Delft Theatres, with one in Iron River, gained a 30-day protection over his Crystal Falls house.

Walker's 2d Runs

Los Angeles, Oct. 1.

C. E. Walker has leased the West End theatre, Santa Ana, Cal., from Fox and will operate with second runs. House has been dark since June.

Walker also operates the Princess there.

Publix in Niagara

Buffalo, Oct. 1.

Publix is about to build a theatre in Niagara Falls.

William Fox recently purchased two Hayman houses in that town.

Inside Stuff—Pictures

Fox will publicly acknowledge its trick photography for "Sky Hawk" used in the sequence of an air raid on London. Reason is the miniature set reposing on the floor of a dirigible hangar at Arcadia, Cal., not far from Los Angeles. It's a replica of the British capital built to scale and covers an area of 200 by 67 feet. Around 10,000 buildings are in their exact locations, complete unto windows, doors, plus bridges, streets, etc. Ralph Hammeras built it and is directing the taking of the sequence which includes the night bombing of the city and the destruction of the raiding Zep by a Royal Air Force plane.

Although most of the studios are against broadcasting how the trick stuff in the studios is accomplished, Fox will send out stories on this miniature because it figures the public will realize the scene couldn't possibly be on the level. Besides which the idea is to gain more than just the screen value from what is claimed to be a $200,000 sequence.

Double models of both Zep and plane are being used, to get the varied perspectives, with cameras shooting from a height of 40 feet and up, including an aerial "dolley" (traveling camera platform) which hangs from an overhead track.

Cameras for this stuff are grinding at unusual high speeds, necessary to make the air action of the models smooth. One box is turning 4 to 1, or 360 feet a minute, while another machine has been electrically geared up to reach as high as 10 to 1, or 900 feet a minute. This camera works with a clutch, permitting the operator to regulate the speed, and is said to be the first time in pictures that an electrically geared up camera has been used. Magazines on all the cameras are small, the biggest holding 400 feet of film. This is due to the belts being unable to take up fast enough at the required gait.

Hammeras has about 25 or 30 men working on the set to handle lights, smoke, bombs, maneuvers of the Zep and plane, and cameras. Practically every angle of the hangar at this former army flying field is being used and it is probable that the climax will be the sending out of a grandeur camera to see what the effect will be on the oversized film.

There is some talk of striking the set to reassemble it in London, doubtful in view of the time such an undertaking would consume, and also the plan to dispatch to various points the model of the House of Parliament which took five weeks to build. In any case, data and "color" stories will be sent out on the set as well as "stills."

Strength of American pictures was never better manifested than in the recent French quota adjustment when the antagonists to American interests did an about-face. The two big circuits, Natan-Pathe and Fraco-Aubert, were knwon to be in position to freeze out the Americans, through having quietly booked up as far ahead as six and nine months, using native product, reissue old Americans and a flock of Germans, all poor and all purposely inferior.

Behind this seeming madness was a method in that Robert Hural, director-general of France, was agitating for a pro-French policy on everything, including a native equipment. An amalgamation of interests may yet ally all groups with Gaumont and use a muchly heralded, improved Gaumont projection equipment in France. This is part of Hural's patriotic ballyhoo that France need never resort to the facilities of another nation; that it can well take care of itself artistically and scientifically as it does politically and officially. This is great rah-rah stuff for the French press and the peasants go for the printed propaganda in a big way. Just another of the old French customs. *

Meantime, some of the dog flickers being exhibited around France and even in Paris proper reacted so radically at the box office the stringency of the quota restrictions started to pinch the other shoe.

American foreign distribution in France was at a standstill for six months. Instead of Metro, for example, remitting about $500,000, which is its average semi-annual quota, it lost $150,000 in cold cash remitted from the New York office to Allen Byer, the divisional chieftain in Paris. Paramount, neck-and-neck with Metro over there, ditto.

It was an inside angle that Hural's shrewd scheme was to produce (or endeavor to produce) truly fine French pictures, using the improved Gaumont equipment, and also take advantage of the French Pathe company's Menjou production schedule, and use that as a ballyhoo to sway public influence with the huzzah that they (the native French) can do better than those German and American and other imported pictures. Having the press with them to a great degree, it wasn't a bad stunt, especially in view of official parliamentary report that the American films were accused of pro-Anglicizing propaganda against the French tongue.

But the cheese flickers shown here started to make themselves felt.

On the matter of their own equipment, Hural even had the Radio-Cinema Corp. founded and may still go through with the proposition of bucking Western Electric and Photophone (RCA) equipment.

Herbert Brenon, Jr., was vindicated and now everything is tweet-tweet again with the young man, when Louis Sobol, "Graphic" columnist in his last Monday's dope sideswiped a blow that was heading for the Macfadden sheet in the form of a slander suit.

Funny thing about it all was that Sobol was playing the part of Brother Joseph when he saved the dough. The original story was not his—but another reporter's.

It all happened when young Brenon, now working for Paramount, late one night glimpsed himself being credited with getting a former extra part girl the job of double for Greta Garbo, with M-G-M, in a story that appeared in the "Graphic." The girl is Helen Harper and her brother is a captain of ushers on the Paramount theatre balcony.

Young Brenon's predicament was he works for Paramount, his father is with RKO and he gets a girl a job with Metro. Worse, young Brenon is married to a professional.

Naturally Brenon kicked—and so the statement in Sobol's Monday column that "Herbert (Paramount) Brenon, Jr., had nothing to do with easing Helen Harper into the role of eastern double for Greta Garbo."

Reports from Metro say the girl is not working for them. She did once—but not now—and the funniest thing of all is that the reporter who subscribed to the story in behalf of the "Graphic" got a $10 bonus for the yarn—and if you wanna know how the story broke—it busted over a sandwich table in a Seventh avenue restaurant.

R-K-O officials claim that the reproducing equipment at the new R-K-O theatre in Los Angeles, the old Hillstreet, was tampered with some hours prior to the opening of "Street Girl" Sept. 11. Emergency repairs resulted in very inferior reproduction. Equipment was tested at three a. m., night before the premiere, and functioned perfectly. At 5:30 in the afternoon, it was decided to run the picture again. When the film started, nothing happened in the way of sound. Engineering crew then discovered soldered connections on four wires had been broken and the wries interchanged. This house has been wired for over six months.

Virtually the same thing is said to have happened to another Photophone (RCA) installation at the Forum theatre, also Los Angeles, a few nights before the R-K-O opening. In the Forum instance the equipment had been tested just before dinner. When the projectionist returned and started the picture, again the sound failed. Audience waited 15 minutes until it was discovered that the bolts holding down the photo-electric lamp had been unscrewed, preventing the light from penetrating the slot to the sound truck.

Sample of a tough break at the start of a screen career is that of Irene Palasty (Mrs. Hans Bartsch) in "Married in Hollywood," Fox, at the Roxy this week. Miss Palasty, who is Hungarian by birth but American due to her marriage to the international agent, started under ex-

cellent auspices and with the background of musical comedy successes of note abroad.

Studio work progressed favorably, but when the picture was completed it was found to be much too long. Conferences on cutting brought the decision that the part of the maid, played by Miss Palasty, was most eligible for scissoring, since the character of a maid to a prima donna would scarcely be expected to do much singing and dancing. Accordingly all the specialty sequences in which she took part were eliminated, leaving out of a promising role nothing but a minor speaking part.

Proving ample evidence of the actress' satisfactory work in the part, the Fox office on the Coast tendered her a three-year contract after completion of "Married in Hollywood."

Rather a tough story to tell, but should be told as another instance of dumb censoring.

A picture (talker) went before one of the hard boiled boards in a state near New York. The picture had a sofa scene, perfectly clean. It was of a couple walking to the sofa and sitting upon it, arguing. The man finally leaves it mopping his brow.

No one had objected to the scene as there was nothing to say about it unless that it was a bit warm.

This censoring board, however, ordered out the whole scene. Protests meant nothing. Out! And it was out.

The picture as censored showed the couple walking to the sofa, cutting immediately to the man leaving it mopping his brow.

Another protest to the censors that they had made a clean picture indecent had no effect upon them. The board refused to again review the film, saying that regardless of what effect the cut had left, they never looked at a picture the second time. So in that state the censor-made dirty picture is playing in all theatres.

Entirely new method of producing sound effects has had to be developed by sound engineers as the result of the supersensitiveness of the mikes. Tunes to handle conversation, practically none of the external sound effects, other than voice, can be recorded au naturel.

For instance, when the sheba indignantly crushes the boy friend's note and you hear the crunch of the paper, the paper has to be thoroughly wet so the crumpling will be deadened. Otherwise it would sound like a ton of coal. Real thunder would shatter every mike, so they get the effect by rolling rocks down inclined 4 x 4's; it may sound like the boys are really riveting, but the sound is recorded by letting a low powered bell buzzer tap on steel; rain on the roof or window is not made by falling water but by running a can of shelled corn through a series of sieves, and when you hear the wild screech of a nightbird, it's just a safety razor blade scraped on glass—and not scraped very hard at that.

Trail to this state of affairs is marked by tombstones over the graves of many a mike which died for the cause by trying to register too much noise.

When "His First Command" (Pathe) reaches the screen there will be one set which does not reveal all it knows. Scene is the office of the general commanding the cavalry post at Fort Riley, Kans. Whitey Schaeffer, still camera man, was assigned to take shots for the carpenters back in Culver City whose duty it would be to reproduce the office there.

The room, a large one and irregular, contained an alcove in which was placed the general's desk. Schaeffer entered the dim quarters bearing his camera and enough flash powder to light the Yank Stadium. Without noticing the post commander and two friends silently following his movements he cut loose his fireworks. Schaeffer then moved to the opposite corner to get the reverse view. Before he coud release his flash he became aware of the presence of another explosive—a soldierly person livid with rage.

Whitey was saved by the arrival of the post adjutant.

With the big chains in control of the Syracuse situation, newspaper Annie Oaklies there are being trimmed to the bone. One house sliced the weekly allotment of 27 pairs to 10, another is admitting only the reviewers, and a third has also materially reduced the press quota.

One reviewer, attending a midnight opening, found no provision made for him although he had previously telephoned, and when he asked to see the manager, the latter sent word he was "too busy." Reviewers from two papers were refused admittance at another house by a new doorman because the manager had failed to advise that there were exceptions to his "no free list" order.

Following the example set long ago by "The Herald," Hearst's Syracuse "American" on Sunday started the printing of reviews of Saturday's openings, picture, vaude and stock. These heretofore have been printed in Monday's "Journal."

Reunion of a company of Kalem's "From the Manger to the Cross," was held at the home of Jack J. Clark, a player. Picture was made in Egypt and Palestine in 1911.

Present were Sidney Olcott, director; George K. Hollister, cameraman; Alice Hollister and the Hollister son and daughter, the former now a cameraman; Robert Vignola, Cleo Ridgley and Pat O'Malley. Joyce Dixon, the six months' old infant in the picture was present as a young woman. With her were Mr. and Mrs. John Dixon, the reluctant parents stopping at a Cairo hotel who were persuaded to permit their infant to temporarily join the troup.

Absent were Jean Gauntier, femme lead; J. P. McGowan, player, and "Broken Nose" Murphy, props.

Dr. Robert Hamilton Douglas, who has promoted Coast rackets here, has a new one for colony. He and an associate, Edwards de Guelph de Windsor Patrick, of England, horned in recently as masters of ceremony for the Spanish Independence Day celebration. They clicked and mentioned they were going to make Spanish talkers for world wide distribution. Douglas and his confrere are now reported lining up the financial end of their project.

Patrick announces that he is writing a book to prove he is the love child of a late foreign monarch. Douglas, at one time, also claimed royal connections which were investigated and disproved by the Los Angeles Times. He also promoted a movie school, opera club and booking office which came under the scrutiny of Los Angeles police.

One of the screen star co-operative gown shops in Hollywood is about to face the rocks through failure of the head femme angel to stick after sinking $150,000 in the proposition. Founder of the institution apparently had a good idea when he organized a group of well known screen stars to subscribe to an organization foundation at $5,000 each. Understanding was that each subscriber would be entitled to draw out on this underwriting scheme through the purchase of merchandise.

Most of the original fund was used in furnishings, so when the subscribers ordered gowns they were charged $350 and up against the $5,000 invested for dresses they could have bought elsewhere for $50. Meanwhile, no actual coin was coming in and this particular original subscriber kept coming to the rescue. She called a halt at $150,000.

A few instances are reported of picture exhibitors lately selling out and retiring from the show business, millionaires, entirely forgetting employees with them for years. Some of these fellows who got their dough and blew have not given a dollar even to the oldest employee, let alone those who did the most to make their circuits.

One manager receiving three million dollars for his share of a business thanked a man who reminded him about employees, made a notation on an envelope and said that that would be attended to the instant he returned to his office. It looks as though he never went back to his office.

Several film men in looking up data on the first film exhibitions in the east learned that Corse Payton ran three of the first Edison subjects, "The Waves," "The American Flag" and the May Irwin-John C. Rice kissing bit, at the old Leland Opera House, Albany, for one week in Sept., 1896.

Corse went into Koster & Bial's where he saw the pictures run for the first time, and immediately conceived a road idea for the films. He paid $400 and took them to Albany. Bill (Pop) Rock had shown Corse how to run the machine, and as the pictures consumed only seven minutes in operation Corse had to run them on a special show plan in order to get his money back.

Introduction of the Schufftan film process in Hollywood is being sought by Edgar Ulmer, director, who only recently returned from Europe The Schufftan process is said to do away with the necessity of building large sets, actual photographs of the desired buildings being mirrored in combination with the action of the cast. This process is said to be in extensive use now in both Germany and England.

Ulmer, while in Europe, made four pictures for European release by Warner Bros. He formerly was associated with F. W. Murnau, in the filming of "Sunrise."

He is also credited with having produced a feature picture "Such Is Life," now showing in Berlin—at a total production cost of $3,000, by use of the new process.

Because some guys like to work for nothing—the A. M. P. A. is providing them the opportunity by planning an organization mag to be published weekly. Mike Simmons will be business manager and Jack Harrower is to be the editor, with a Variety mugg as associate.

The first condition of publication is that nobody on the staff gets paid for working; the second is that none of its news shall conflict with the regular trade dope; the third and hardest condition is that the mag expects to live off of advertising—the kind that will not be regular trade ballyhoo.

An idea of Millard Johnson, American representative of Union Theatres (Australia), which has been adopted by a small house in Perth, South Wales, might be practical for American houses of small capacity or stage depth where financial or other reasons make hydraulic stages impractical.

Johnson's stunt is a folding shelf riveted to the back wall of the stage, with legs to support it also collapsible. The whole apparatus works on hinges and provides the theatre with a cheap device for building stage presentations.

Before the "Leviathan" tooted its off-shore rasp last Wednesday night Milton Schwartz revealed to dock intimates that his sailing for Columbia with Joe Brandt shouldn't work in the William Fox name. It's just because Milton wants to prove he can make good outside of the organization controlled by his brother-in-law, and Columbia happened to have the elsewhere berth that appealed to him. Joe is going to see that Schwartz gets the correct installation as Columbia's European rep, as well to pick up a leetle extra business and enjoy the salt air both ways.

Six months ago a fast talking agent sold one of the picture companies a title writer as a wow director, although said writer had never directed. Company immediately placed the lad at $400 a week and assigned him to write a story, which would be his first directorial venture.

Story was finished four months ago and the newcomer asked for a conference with a higher-up. He was told to wait, and it still waiting at $400 per week.

Last word in film realism came when an actor was called to play the part of a British officer. Actor, an old time stage player, was advised to use an English accent when discussing the part with the director.

Performer made a strong impression. So much so that the director said, "Of course, you're English." "No," the actor answered, "but I lived in England 17 years." Director shook his head saying, "Sorry, this part will have to be filled by an Englishman."

Universal contemplates a much better second half of the year than its first six-month period. During the latter its net profit was $46,000. For the final half will be the rather heavy rental returns on U's "Show Boat" and "Broadway" talkers.

U's theatre chain will break even on the year it is said. Many of U's dead ones among the houses have been disposed of.

U for the first half of last year netted around $300,000.

Film folk returning from travels through Germany report the native trade has concocted a picture dish which they regard as delectable, and prove it by the dough they give box office chefs ingenious enough to serve it.

The formula includes scrambling five or six of Charlie Chap's old two reelers until, through editing mostly with titles, an hour and a half's program of the cane bender's past efforts is afforded.

With the liberal distribution of and terms for Paramount stock permitted employees only of the Par-Publix organizations, it is said that many executives of both ends, not as a rule referring themselves as employees insisting upon "executive," are now quite agreeable for the purpose of the stock subscription to list themselves as employees. How they are doing hasn't been revealed.

M-G will film part of "The Sea Bat" along the Mexican coast and the Bahama Islands. Latter location was selected for the sponge beds and availability of sea bats. Mexican coast has pearl fisheries.

Production starts early in November under Hunt Stromberg who produced "White Shadows."

Paramount, Coast, has installed sound equipment in the Schulberg projection room, so-called. In the silent days the room, in the administration building, was the lot's niftiest thing in its line. Studio theatre put it in second place.

Room, in addition, will serve in future as council room. Paramount, Coast, now has nine studio projection rooms, seven wired.

All lectures being delivered at the sound film school conducted by the Academy on the Coast are to be distributed in print. In addition to the lectures themselves, the publication will list all current magazines and books authoritively dealing with sound pictures.

Students will be taxed $2 each for the volume, outsiders for $4. Plan is being conducted at cost, or less.

"Sound Waves," Hollywood periodical devoted to talking pictures, has issued an International Number in six languages.

Parts of the issue are printed in Japanese, French, Spanish, German, Italian and English, each discussing the sound film situation in the respective countries represented by the languages.

Although Sam Wood completed "College Days" before he started on "Cotton and Silk," it is possible the latter will be released first.

M-G-M discovered the "College Days" title had been used before, and has been on a hunt for a new name.

A letter appearing in a Birmingham newspaper denouncing the sound policies of local theatres, signed "R. K. Brown," was not written by Variety's Birmingham correspondent.

Advance billing, exploitation and radio broadcast for the opening of Warner's new downtown theatre in Los Angeles was concentrated second

(Continued on page 28)

SKOURAS CLOSE TO SAM KATZ

Upon the Paramount-Warner merger going into effect, it is said Spyros Skouras, operator of the Warner theatres (including the Stanley Company's) will be close to Sam Katz, who remains as the general operator of all Publix theatres, inclusive of the additions.

Katz is reported to hold a high opinion of Skouras as a theatre handler. Katz experienced the Skouras operation in St. Louis and around there before Publix bought in on the Skouras' St. Louis houses.

It is said Publix already is seeking another general operator for the Stanley chain, to succeed Skouras, who probably will move to the Publix headquarters in New York.

Excessive Cost Complaint Against W. E. from Coast

Los Angeles, Oct. 1.

Alleging exorbitant equipment and service charges by Electrical Research Products, operating unit for Western Electric, Harold Franklin, head of the Fox western chain, and Herman Wobber, west coast head of Publix, have issued a joint protest.

They point out bulbs, batteries and similar electrical supplies may be bought from wholesale dealers 50% cheaper than E. R. P. C. charges. Installation and maintenance fees are also excessive, the theatre men declare.

In demanding reductions of rates, Franklin and Wobber are asking other chains and theatre men to unite with them in protesting present prices of the engineers.

Comerford Selling String Of 65 Houses in Pa.-Ohio

Scranton, Pa., Oct. 1.

William Fox may buy the Comerford circuit. It comprises around 65 houses, spotted in this state and Ohio, mostly.

No price is reported asked or offered and little information at hand here.

Fox people are said to have talked it over with Comerford, with a probable buy.

Comerford's would link in nicely for Fox with the recently purchased Schine houses. Some of the latter are in the same territory.

Cash Settlement With Union

Toronto, Oct. 1.

Famous Players-Can. made a cash settlement with the musicians' union of around $20,000, and the threatened call out of operators was forgotten.

F. P. had offered $10,000 for contracts which would have brought $128,000 to the musicians in salaries. The orchestras are out of the pits.

Row still goes on with five independents who ignore the contracts that they are alleged to be responsible for.

"Shannons" at $2

Universal has slated its picture version of "The Shannons of Broadway" as its next $2 topper.

No house has yet been picked. U's Colony on Broadway is to continue as a grind.

Goldberg Houses' Policy

Des Moines, Oct. 1.

Publix office for Iowa and Nebraska here announces the following Goldberg theatres in Nebraska taken over for operation by Publix Sept. 29:

At Columbus, Neb., the Columbus theatre, wired and seating 1,200 with vaud. Sunday only.

At Fremont, Fremont theatre, seating 900 and wired. Vaud, two days and Marion Players, two days.

At Kearney, the World, wired and seating 1,800; vaud two days and Marion Players.

Metzger's New Year

Lou Metzger has renewed his contract as Universal's general manager for another year.

SHOW WORLD AWAITS RIO RITA

RADIO IS WHER
RIGHT ON TOP

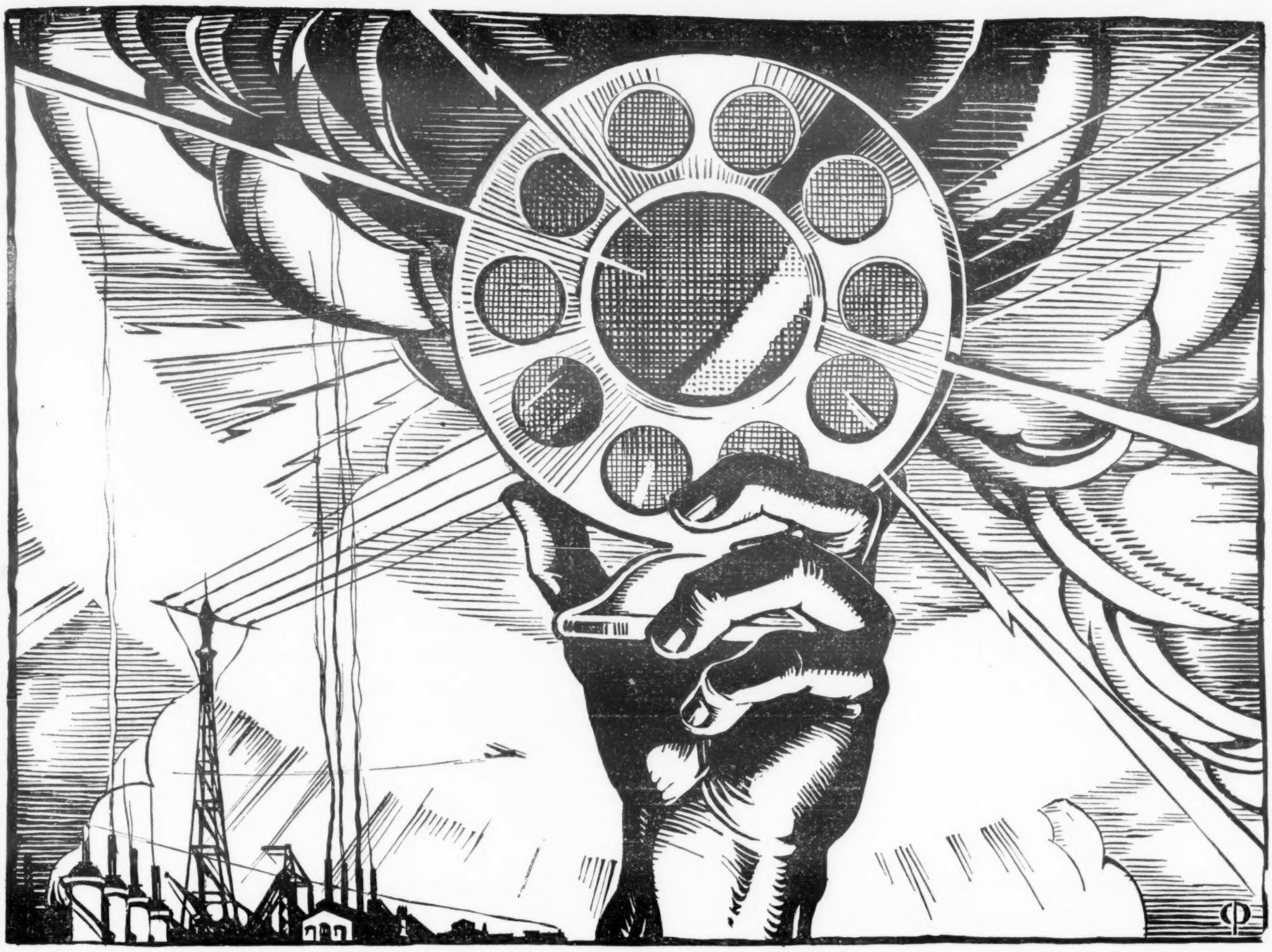
Smash after smash . . .
Sensation after sensation . . .
as Radio Titans forge into
vanguard of Show World
. . . Stealing lead in most spec-
tacular race for first honors
industry has ever known.

WORLD'S GREATEST SHOWM
WITH CONTRACTS THEIR F

Radio Smash Attractions now clicking or sho

RIO RITA	OPENING EARL CARROLL THEATRE, N.Y.C., SUN., OCT. 6
STREET GIRL	BIGGEST CURRENT GROSS-GRABBER
RUDY VALLEE	GREATEST INDIVIDUAL DRAW OF GENERATION
RICHARD DIX	"SEVEN KEYS TO BALDPATE"

ERE IT BELONGS



. . . AND RADIO TELLS THE WORLD

W MEN NOW DEMONSTRATING R FAITH IN RADIO GENIUS

or shortly to grace the screens of the world:

BEBE DANIELS "LOVE COMES ALONG"

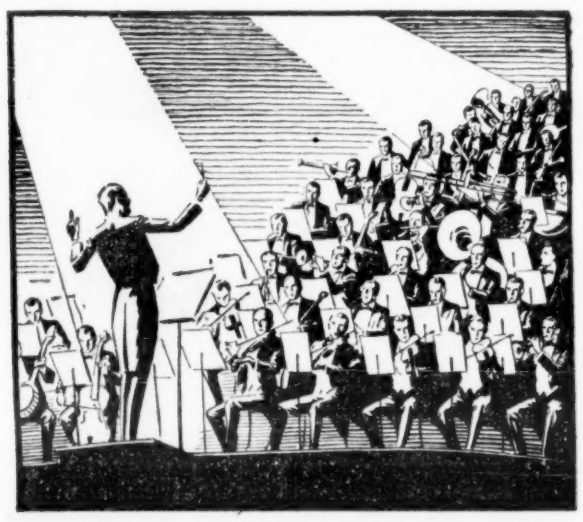
RADIO REVELS GRAND SCALE REVUE — FRAMED FOR COLOSSAL AIR CAMPAIGN

Herbert Brenon's epic "Case of Sergt. Grischa"; Mal St. Clair's "Side Street" with Three Moore Brothers; Bill Le Baron's farce bombshell "The Very Idea"; Bebe Daniels in "Wild Heart" and "Carmen"; Girl and music extravaganza "Tanned Legs"; George Abbott's melodramatic smash "Night Parade"; "Delightful Rogue" with Rod La Rocque; and a wow tie-up sock "Jazz Heaven."

RADIO FIRST.. as always.... on the air....

MILLIONS SPELLBOUND AS AMERICA HEARS THE VOICE OF BEBE DANIELS!

Bebe Daniels sang for the first time to the public on the great Fleischmann Sunshine Hour, coast-to-coast broadcast by NBC last Thursday night. Miss Daniels sang three new hit numbers written especially for Radio's "Rio Rita" by Harry Tierney, composer of the great operetta. In selecting Bebe for the honor spot on its program, the Fleischmann Company paid a flattering tribute to this brilliant young artist whose singing in "Rio Rita" will lift her instantly into the front rank of the world's greatest box office stars. It is conservatively estimated that no less than 40,000,000 persons listened in as Bebe's voice swept through the ether.



TWO GREAT RADIO AIR SMASHES EACH WEEK FOR YOU! . . .

Every Tuesday night, at 10:30 N. Y. time, the voice of RKO and Radio Pictures is heard across the land. One full hour devoted to popularizing stars and songs of the great Radio screen attractions. Leo Reisman's crack Central Park Casino band is a current feature of this greatest of all hours devoted to motion pictures. Broadcast by NBC in the typical NBC manner.

Every Thursday at 5:30 P. M. New York time, the RKO Half Hour broadcast for women and children takes place.

A SELLING SMASH FOR EVERY RADIO ATTRACTION

Radio PICTURES

The Miracle Workers

Talking Shorts

"FRAMING OF THE SHREW"
PARAMOUNT MOVIETONE
17 Mins.; Comedy skit
Jap Garden, New York

Octavus Roy Cohn story of darktown Birmingham screened with an all-colored cast. Title is a paraphrase on Shakespeare's "Taming of the Shrew," which Fairbanks and Pickford have recently completed as a talker special. This is lightweight program filler for any bill needing comedy.

Several of the characters used by Cohn in his magazine stories are on the screen, among them Lawyer Chew and Florian Slappey, latter non-working seal skin slicker.

Florian ribs up his pal, Privacy, on ways and means to make his wife behave, she being a chronic nagger, but still nuts about her lazy husband. After three of Florian's schemes fail a hunger strike brings her around and wind-up has her serving breakfast in bed to her good-for-nothing.

Cohn's dialog goes over much better on the printed page than it does on the talking screen. Many dull spots and a minimum of action.

In colored neighborhoods this comedy with a cast of unknowns will probably be treated with less appreciation than that shown in the regular run of neighborhood spots.

BENNY RUBIN
"Income Tact"
UNIVERSAL
9 Mins.; Comedy
Colony, New York

Benny Rubin has slapped together some bits and gags culled from his vaude days, making an acceptable short. Not as forte as the previous two Rubin has done. For the neighborhoods, and the more Hebes the merrier.

Rubin divides this episode in two haives, doing a monolog by himself first and winding up Joe Verdi, wop dialectitian. It's with Verdi that Rubin does the gaggy income tax bit which furnishes the title. As in his previous shorts, there is a theatre setting, with a backstage glimpse of orchestra and audience.

Probably the first time Rubin has hoofed in a short and he should put more of it in hereafter. Always an ace in the hole for him. His double bit with Verdi is well timed for laughs.

Received faulty recording at the Colony.

"THE FATAL FORCEPS"
PARAMOUNT-CHRISTIE
19 Mins.
Projection Room, New York.

Dentist.....Ford Sterling
Saxophone Player.....Bert Roach
Patient.....Will King
Nurse.....Natalie Joyce

Another good Paramount-Christie two-reel comedy, wherein the sight of a guy getting a mouthful of teeth pulled is softened into a laugh by the reason why.

Ford Sterling, as Dentist Schmulhausen, is doing Dutch on the witness stand as the film opens in a courtroom. What he is on trial for is shown in a flashback. A neighbor keeps him awake nights with a saxophone. Doc is going nuts from loss of sleep.

By chance the night-time saxo calls on the doc with a toothache. What the doc does for revenge is a shame. First in the chair, then with both hanging on the chandelier. He gets the last tooth out on a flag pole, to where the poor saxist climbed to escape the forceps.

After hearing the dentist's story, jury says not guilty.

Might be among the many slams at saxophone players, but a new way of slamming. Sterling gives an excellent comedy account and mildly surprises with handling dialect. Bert Roach there as the sax player. A few additional laughs from Will King, as a Hebe comic-patient.

Sterling punch gag is the repeated mispronunciation of "insomnia" as "insomania"—an old trick of dialect comedians on the variety stage. It works just as well in this talker.

Directed by William Watson.

Bige.

TAYLOR HOLMES,
with Carmel Myers
"He Did His Best"
PARAMOUNT-CHRISTIE
19 Mins.; Comedy Playlet
Projection Room, New York.

Playing of Taylor Holmes and Carmel Myers, plus Miss Myers' nice looks, contribute most of whatever strength there is to this comedy yarn in talker short form.

Impersonation of another and a case of mistaken identity bring Holmes and Miss Myers into a comedy love scene that't hot enough in implication to please the flaps. Holmes' quota of laughs should arrive for his comedy antics when registering passion.

Harry Woods and Kathryn McGuire play husband and wife, secondary to the star and featured woman. Story by Wilson Collison; A. Leslie Pierce directed.

Not bad. But, in contrast to two other Paramount-Christies, "Faro Nell" and "The Fatal Forceps," shown jointly in a projection room—not good.

Bige.

CLARK and McCULLOUGH.
"All Steamed Up." (Comedy).
FOX MOVIETONE
17 Mins.
Cameo, New York.

This must be the ninth or tenth in the Fox Movietone series by the comedy pair. It is above the average in low comedy, knockabout fun, involving such rough items as an invasion of a Turkish bath on ladies' day.

Has a wealth of boisterous comedy, but comedy shorts seem to have demonstrated that talk sequences weaken rather than strengthen custard pie comedy. Certainly they do this. It would probably have been a good deal funnier in pantomine. The dialog adds nothing to the situation and impedes speed of action.

A wife invites the hobo pair into her house as part of a plot to cure her jealous husband. Scheme works well enough and they go out on their ears. Later they get employment in a Turkish bath. Same husband and wife come to the establishment for treatment, and in an effort to escape husband they crash into the women's department for the usual complications, which, of course, include much flopping in and out of a swimming pool by all hands.

Light in laughs at this house where the mob is hihat. Ought to get returns in neighborhooders, especially on school holidays.

Rush.

"FARO NELL"
PARAMOUNT-CHRISTIE
21 Mins.
Projection Room, New York.

Faro Nell.....Louise Fazenda
Hero.....Jack Luden
Heavy.....Harry Woods
Sheriff.....Frank Rice
Barkeeper.....Charles Mack

Showing what may be done in two reels with a comedy idea that's really funny. "Faro Nell" is a satirical bit by Willis Steell. Burlesking the old blood and thunder "westerns," funny enough at the start as fun thoughts go. With many chances for comedy.

Louise Fazenda, who can be equally comical in the talkers, made a bangup job of the Faro Nell assignment. As "our little gal, Nell," the soft spot in all of the cowboy's hearts, in a blonde wig with long curls, Miss Fazenda paces some baritone chatter with soprano giggles.

After this one Miss Fazenda rates high as a talking screen comedienne. In "Faro Nell" she's richly supported by other performances. Especially worthy of note is a bit lasting but a few seconds, by Harry Woods, who, as the heavy, makes a villianous exit from the saloon that's a yell.

"Faro Nell" can support featured billing.

Directed by William Watson.

Bige.

ROONEY FAMILY
"The Love Tree"
UNIVERSAL
21 Mins.; Comedy
Colony, New York

Universal must have made a wholesale deal with the Rooneys to turn out shorts. Only last week one of them was caught. This one better.

Two scenes, opening with Pat Rooney and Marion Bent in a vacation spot in the woods. Pat goes into song, Pat, 3d, arrives with a hard-boiled dame he says he's going to marry. Mother seems reasonable about it, but Pa Rooney doesn't like it and bets the boy the dame would go for anyone, even himself. Kid accepts the proposition, and dad sets out to prove it. At a dance that night Pat does his stuff and is discovered by Ma Rooney with the gal. Son squares it, and the Rooneys go back to the love tree to finish their song. Pat, 2d, gets a chance to insert a few clogs while leading the band at the dance, while Pat, 3d, gets his innings, also.

Edgar Allan Woolf wrote a neat little plot around the Rooneys, which Ben Holmes effectively directed.

Can go the rounds.

"GENTLEMEN OF THE EVENING"
LeMaire and Hearn (Comedy)
PATHE-RCA; 21 Mins.
Strand, New York.

A novelty two-reeler, full of hoke and innovations. Excellent short possessing plenty of slapstick put together with lots of thought for audience reaction.

Convention of inventors form first mirth sequence. Here pea-holding knives, face gear for watermelon eating and a system for spoon-in-coffee drinking are introduced. Then Lew Hearn slips away with that peanut falsetto to a dame upstairs who has been introduced with three others as background in opening flash.

LeMaire as the house dick does the usual room hunting for the unregistered male, sitting several times on couch under which Lew is sprawled. Finish sends LeMaire out with Hearn and blonde finishing quart.

Waly.

Sharkey-Loughran Fight

(SILENT)

Produced by Henry Sonenheim. Released by Sports Film Exchange. Filmed at Yankee Stadium, Sept. 26. At Hippodrome Sept. 28. Running time, 17 minutes.

The sponsors of the fight pictures showing the heavyweight contest between Jack Sharkey, of Boston and Tommy Laughran, of Philadelphia got no break as to the match itself which only lasted two rounds and 27 seconds. Had the contest gone the 15 scheduled rounds the picture would have been full length. To fill it out to 17 minutes, four of five rounds of the Maloney-Gagnon contest, which went on after the main event, are included. That portion of the picture like the star bout was mildly interesting, best part being the rather good photography.

The Sharkey-Loughran fight was not spectacular until Sharkey delivered the knock-out which was sudden and shocking to the customers. Tommy is seen getting up and walking to a neutral corner dazed. Sharkey hesitates, then goes for his man but the referee waved him aside and guides Loughran to his corner. The seconds and officials gather around the beaten man and the referee instructs Sharkey to go to his corner.

Jack is over saying comforting things to Loughran who doesn't hear anything. There is plenty of drama in that few moments, but principally for those who saw the contest at the stadium.

Picture is silent, no attempt having been made to record sound. The Schmeling-Uzcudun film early in the summer was more satisfactory than most fight pictures because of the sound recording. Curiously, the new type of microphone is visible around the ring but not used to amplify the announcements.

About the average fight picture.

Ibee.

GARNO ITALIAN MARIONETTES
ENGLISH-MADE, DeFOREST
9 Mins.
Colony, New York.

Another corking novelty short brought over from England and manufactured by Hugh Croise. Distributed over here by New Era. Fine bit of dialog entertainment for kids and adults alike.

Puppets are skilfully manipulated with remarkable precision. Garno family is mentioned in titles as marionette trainers for several centuries throughout Europe. Some great ideas in this release on burlesquing more modern situations. Picture-going mob over here will consume it with relish. Another important point is the clear recording that DeForest Phonofilm has managed.

First number is a "Sonny Boy" burlesque with a Jolson prototype in a manikin going through the same motions as Jolson did in the picture, but with gag lyrics inserted and a puppet Sonny Boy added, smoking a cigar.

"Dimples and Tears" is second item, shorter but just as funny. Idea is a colored jazz band combo of four pieces, with the puppets made to produce hot strains and clownish antics.

Plenty of avenues open for this sort of short releases in America.

"THE LADY FARE"
PARA-CHRISTIE COMEDY
21 Mins.; Colored Cast
Rivoli, New York.

"The Lady Fare" introduces Octavius Roy Cohen's dialect dialog, long treasured by a big reader following, to the screen. The wow can be dusted off, for that's what it is.

With an all-colored cast, including possibly a few whites exceptionally well made up, this two-reeler is one novelty tidbit. It takes in blackbottoming in the Harlem manner and life in the higher dark circles. Best of all it has a theme and rioterous comedy.

Starting in a night club, where dough is the word, one dusky sheik wishes off a heavy eating dame on a gullible lad. Not satisfied with being rolled for the bill the chump finds a taxi has been working its meter for hours outside.

The driver turns out to be the girl's ex-sweetie. Here the youngster turns wise and averts a beating by exchanging seats with the chauf. Wrecking of the taxi, with clever photography giving it realistic touch that gets audience on end, closes.

It's a certain bet in any house and good for many duplications since the Cohen style and Christies' handling get it out of the hum drum, slapstick rut to a new plane.

Waly.

"THE INTERVIEW"
VITAPHONE No. 838
9 Mins.; Comedy Skit
Loew's New York

Newspaperman gag stretched out for nine minutes, containing some laughs, good playing and situations along the way, with a punch termination that's worth while waiting for. Good short.

Hugh O'Connell plays a stew reporter; Arthur Hurley directed; Russell Crouse wrote the skit.

The star hack gets an assignment to interview the Wall street bird who plans cornering the cotton market. The cub reporter applicant sent along with O'Connell to keep him sober, if possible, is, unbeknown to anyone, the magnate's son. The souse falls into the required yarn and phones Lackawanna 9100, spilling it to the city desk. "What a scoop for the 'Times'," he boasts. "Why Mr. Wetmore," the magnate's son chirps, "you're not on the 'Times' any more; you're working for the 'Journal'."

Blow-off, "My God, I phoned the wrong paper."

Biz in a speak supports previous interest.

Bige.

TSCHAIKOWSKY'S OVERTURE
UNITED ARTISTS
10 Mins.
Rivoli, New York.

Under the supervision of Hugo Riesenfeld, musical head for United Artists, a featurette based on Tschaikowsky's "Overture of 1812" makes its debut at the Rivoli as the first of a series of similar short productions recorded on Western Electric.

To the general public opening featurette means little more than the assembling of some miscellaneous shots of church interiors, horses' hoofs, and war scenes. All the while a chorus of voices is functioning in the recording or the orchestra is in full blast.

Efforts are made to provide the semblance of a theme through titling referring to Napoleon and Russian aversion to his "anti-religious" views. Long shots of an orchestra are irised in several times to establish the association of ideas.

The recording is raspy and, aside from some of the photographic slants, such as silhouetted backgrounds and French soldiers, the first of the Riesenfeld series has little to recommend it to the general film theatre.

Waly.

"SYNCOPATED TRIAL"
PATHE-RCA PHOTOPHONE
15 Mins.
Strand, New York

Lew Spencer and Morgan Morley surrounded with perhaps five other principals, two score of supers and a much undressed chorus, do a jazz musical version of the old burlesque bit called "Irish Justice."

It's a bright fragment of low comedy entertainment carried out entirely in doggerel song and with nice dancing interludes.

Futuristic court room setting with jury of comedy types and court spectators. Stage revue producer is arraigned charged with some absurd crime, and in his own defense brings on his production as "evidence," leading to a song and dance cabaret before the bench, punctuated by the usual business of the judge flirting with the chorus girls.

Funny bit with a prop horse ending with a laughable dance by the men who work the animal.

Tried and true hoke material snappily presented and a great improvement over the everlasting blackout idea which is much overdone for comedy shorts. The old burlesque routines are a promising field for shorts, by the way.

Rush.

GRACE JOHNSTON—Indiana Five
VITAPHONE No. 869
7 Mins.
Strand, New York

Grace Johnston is a radio and disk (Brunswick) name. Statuesque woman with an agreeable voice for pops and jazz melodies, a sort of crooning soprano type vocally. Indiana Five orchestra also carry talking machine weight.

Miss Johnston sings "Bashful Baby" with the orchestra vaguely visible behind her concealed by scrim drop. She is off and the jazz boys have a session, medley of pops nicely done. Singer back for "Glad Rag Doll," for the finish.

She registers about as much personality as the rest of the single women working straight, which is little enough even for the best. Apparently time limits of a short are too restricted to permit the shadow to project much.

This one is as good as any in its class, but still mild.

No single woman has clicked yet basis.

Rush.

in a short, except on a comedy

Davis Par. M. C.

Indianapolis, Oct. 1.

Charles Davis, m. c. at the Indiana theatre, Indianapolis, opens at the Paramount, New York, Oct. 4, for two weeks.

Lowe Opposite

Los Angeles, Oct. 1.

Fox has loaned Edmund Lowe to United Artists to appear opposite Dolores Del Rio in "The Bad One."

Richard Ensemble, Fostonia, O., orchestra, has been signed for 3[illegible] weeks by Fox. Slated to play the Roxy.

ILLUSION

(ALL DIALOG With Songs)

Paramount production and release. Directed by Lothar Mendes. Featuring Buddy Rogers and Nancy Carroll. From story by Arthur Train. Adapted by E. Lloyd Sheldon. At Paramount, New York, week Sept. 27. Running time, 80 minutes.

Carlee Thorpe.....Charles (Buddy) Rogers
Claire Jerniken.....Nancy Carroll
Hilda Schmittlap.....June Collyer
Zelda Paxton.....Kay Francis
Eric Schmittlap.....Regis Toomey
Jacob Schmittlap.....Knute Erickson
Queen of Dalmatia.....Maude Turner Gordon
Mother Fay.....Emelie Melville

William Austin, Frances Raymond, Katherine Wallace, John E. Nash, Eddie Kane, Michael Visaroff, Paul Lukas, Richard Cramer, Bessie Lyle, Col. Geo. L. McDonnel and Lillian Roth.

With one box-office nifty already to its credit in "Close Harmony," the Buddy Rogers-Nancy Carroll polite necking combination is presented to enough advantage in "Illusion" to sail nicely along on the tide. Only drawback is that the team is a notably flap and jelly fav, while this picture in spots attempts some class dialog.

Rogers and Carroll do a magic act in a circus, and finally get a chance to crash big-time vaude. But Rogers has been playing around in society, working his way up by entertaining with parlor tricks and making plenty of dough in bridge games. He falls for Hilda Schmittlap, whose old man has made his pile and is doing a social climb for the family.

Miss Carroll is broken hearted when Rogers refuses to take the vaude contract, and splits with him to team up with another magician named Magus, conveniently altered in reproduction to sound like "Maggot." After a fling at the society racket Rogers decides to blow back to Nancy. He and the Schmittlap girl have talked it over and decided they couldn't hit it up together.

Nancy has become morose and changes harmless carbide bullets to real ones in the bit where Magus has gents from the audience shoot at her with rifles. Buddy comes to the theatre just before the shots are fired and is handy to pick the girl up when one out of the five guys shooting happens to hit her in the shoulder. A makeup scene in the hospital ends it.

Featured pair make a very likeable team, with youth, appearance and a talent for naturalness. Supporting characters are good. Regis Toomey, who played the laughing drunk in "Alibi" and made it a specialty, is again seen through the bottom of a glass as the Schmittlap girl's no-good brother who tries to make Nancy. Emelie Melville as a retired trouper has a short bit, but makes it a standout. The rather tough part of Hilda Schmittlap—one of those "like-her-or-not" characters—is handled capably by June Collyer.

Inevitable song, dance and music in a cabaret set and also a little theatre in the Schmittlap castle. Both Rogers and Miss Carroll have song spots.

There's a gag burlesque on Queen Marie's visit to America, with the Queen of Dalmatia visiting the Schmittlaps to arrange a little loan for her country. Lots of comedy, and easily recognized. "Variety" also used, this time with a No. 3 head on what a good act Rogers and Carroll have. That makes two burlesques.

Plenty of pitfalls in this story waiting for Mendes, but he skipped the gutter gracefully. A cleanly handled job.

Bang.

THREE LIVE GHOSTS

(ALL DIALOG)

Max Marcin production and United Artists release. Directed by Thornton Freeland and based on the stage play of the same title. Robert H. Planck, cameraman. In cast: Robert Montgomery, Claude Allister, Charles McNaughton, Beryl Mercer, Joan Bennett, Tenen Holtz. At the Rivoli Sept. 28. Running time, 81 minutes.

While the talker screen version of the play, "Three Live Ghosts," is a good program comedy, well acted and far above the average in the twists of its theme, the interest threads are slightly frayed by a dragginess apparent almost during its entire projection.

Long conversations, few close-ups and an adherence to three or four interior sets, obviously reminding of the original show, may be accountable for retarding the speed and sparkle of the picture just enough to keep it from rating par excellence.

The Marcin effort is reminiscent of Dickens in more respects than that author's penchant for detail. The characteriztions and sets have the musty, cockneyed atmosphere of London's Cheapside. And Beryl Mercer, excellent as the grog addicted ma of the soldier boy reported "casuality" by the government, is a little too literal at times in the slowness of her movements.

The theme itself comes to the rescue of over-deliberations sanctioned by the director. Together with the dialog, which contains many laugh-provoking lines, situations are sufficiently numerous and original to maintain suspense.

As Jimmy, the son, Charles McNaughton does an efficient job with creditable work also for Claude Allister and Robert Montgomery as "Spoofy" and "Foster the American," respectively.

The government declaration they

(Continued on page 22)

TIFFANY STAHL'S 2ND ONE HUNDRED

IT'S A LIFE-SAVER FOR YOU

Last week, in this paper, we gave the names of our

FIRST ONE HUNDRED TIFFANY-STAHL FRANCHISE HOLDERS

This week, on the opposite page, we present the

SECOND ONE HUNDRED

Below, on this page, you will find the names of the FIRST ONE HUNDRED, re-published, so that every showman can appreciate the constructive work being done for independent exhibitors.

The Theatre Owners whose names we are using are unanimous in regarding THE TIFFANY-STAHL FRANCHISE as a LIFE-SAVER for themselves and every independent.

THE FIRST ONE HUNDRED

J. R. Elicott, Lakeland Theatre, Dassel, Minn.
W. M. Miller, Lib Theatre, Cloquet, Minn.
R. C. Harper, Blackstone Theatre, New Rockford, N. Dak.
W. W. Oram, Red Eagle Theatre, Eagle Bend, Minn.
W. E. Dickson, Aristo Theatre, Lemmon, S. Dak.
B. Berger, Orpheum or Strand Theatre, Grand Falls, N. Dak. and Strand Theatre, Sioux Falls, S. Dak.
Don L. Tracy, Grand Theatre, Carrington, N. Dak.
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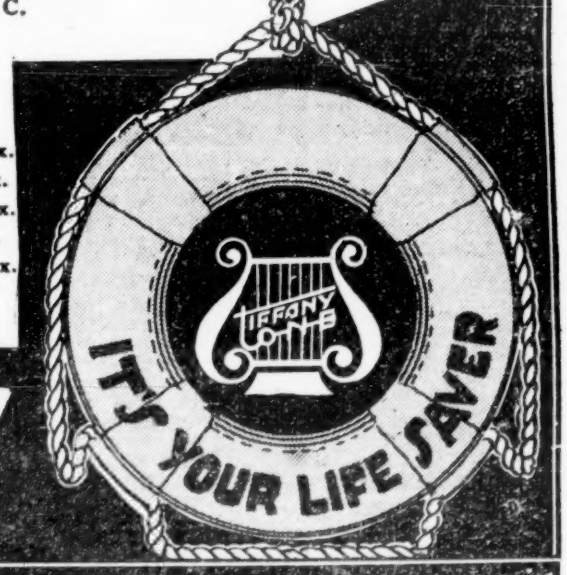

NEXT WEEK? WATCH FOR OUR AD!

PRODUCTIONS INC.
NEW YORK CITY

THREE LIVE GHOSTS

(Continued from page 19)

are officially dead, in compliance with the war department's report, is the biggest of complications, the unraveling of which keys up audience expectancy. Thereafter the action centers in the home of Jimmy's mother. Her desire to secure a reward by turning over Foster to the American authorities and the difficulties which she encounters, first through the objections of her own boy and then by the loss of an address, run through the picture story as in the play.

"Spoofy" brings matters to the climax when he kidnaps an infant after robbing the home of its parents. Scotland Yard's investigation and Ma's loquacity get them all in the hoosegow. Sudden recovery from shellshock realizes one of the biggest mirth moments. Then "Spoofy" recalls his identity and it happens to be the father of the babe he appropriated.

Joan Bennett's role is the minor one of the girl artist friend who supports the American member of the trio. Tannen Holtz has a bit for a few moments as the proprietor of a china store.

At the Rivoli two minutes' worth of a war flash back is being magnified and projected on the wide screen, making an effective bit of showmanship. *Waly.*

HARD TO GET

(100% DIALOG)

First National production and release. Directed by William Beaudine from a theme based on the Edna Ferber story, "Classified." Recording on Western Electric disc. At the Strand, beginning Sept. 27. Running time, 80 minutes.

Bobby Martin.....Dorothy Mackaill
Pa Martin.....Jimmie Finlayson
Ma Martin.....Louise Fazenda
Marty Martin.....Jack Oakie
Dexter Courtland.....Edmund Burns
Mrs. Courtland.....Clarissa Selwynne
Jerry Dillon.....Charles Delaney

"Hard To Get" is one of those rare all round comedies so well knit and naturally performed as to hold the interest of any type of audience for every inch of running time.

The injection of the theme song is the only forced part of the production. It is held out until the picture is well underway and then swung in by a member of a typical pick-up orchestra in a cheap night club atmosphere. "Hard To Get" would have been just as modern had the producer stepped out of the theme song rut.

Dialog is excellent and so well handled by the cast as to get the most out of its laugh punctuations.

Mirth centers around Jack Oakie. As Marty, the son in the Martin brood, Oakie's facial expressions contribute largely in getting his gibes at Bobby, the high brow sister in the 10th avenue family, played by Dorothy Mackaill, across with vim.

Louise Fazenda and Jimmie Finlayson play little more than bit parts, as Pa and Ma Martin. Their repeated exits in all-dressed-up-for-Sunday attire when Dexter Courtland, Fifth Avenuite, (Edmund Burns) appears, have a modicum of laughs. Funniest is Finlayson's juggling with a four-inch collar.

Charles Delaney, as the outspoken Jerry Dillon, gives an amusing performance.

Intro of characters aids considerably in smoothness of continuity and reflects excellent directorial judgment on William Beaudine's part.

As the manikin with polloi ideals, Miss Mackaill essays her role in a manner which brings her closer to the audience with each sequence. Picking up Jerry driving a big car on the "avenoo," Bobby gets her first setback. Courtland is also neatly introduced in a barber shop scene, where he poses as her hubby to relieve her of the advances of an elderly Lothario.

Human interest angle well timed with Courtland pitted against Jerry for honors. Though the wind-up is conventional, directorial twists and cast co-operation take off the usual onus.

Residential Fifth avenue is a little antiquated for New York fans but Beaudine's job is good enough to warrant a trip East and refreshment of street recollections before he starts his next one about the Manhattan highway. *Waly.*

SKIN DEEP

(ALL DIALOG)

Warner Bros. production and release. Based on Mark Edmund Jones' magazine story "Lucky Damage;" scenarized by Gordon Rigby and directed by Ray Enright. W. E. Vita recording. At Colony, New York, Sept. 28. Running time, 64 minutes.

Joe Daley .....Monte Blue
Son of Dist. Atty. .....Davey Lee
Sadie Rogers .....Betty Compson
Elsa Langdon .....Alice Day
Blackie Culver .....John Davidson
Dist. Atty. Carlson .....John Bowers
Dippy .....Georgie Stone
Dr. Bruce Langdon .....Tully Marshall
Tim .....Robert Perry

Hackneyed, time worn and weary underworld opus to be taken with a grain of salt, even in neighborhoods. Neither story nor direction is convincing.

Following so many other good gangster yarns, this one just too bad. Just two femme characters in "Skin Deep," twisted around so that what flimsy thread of love interest exists is not taken seriously.

Considerable negligence evident in lining up an intrinsically fine cast and then throwing it away. Betty Compson is given a joke book role to play, while Monte Blue, heading the cast, is just a plain, dumb mistake as the regenerated gangster carrying a Lon Chaney makeup for three quarters of the picture. Davey Lee, the Jolson kid, is another pulled into the mess for just a flash and minus any background; doubtless to bolster any possible b. o. appeal.

Slip shod continuity and disgressing direction has the action dragging most of the way, until a made-to-order shooting affair puts an end to its misery.

Story about Joe Daley, gangland hombre, who married Sadie the silky, sinful cabaret singer, out to take him, and how! Gold digging gal, while picking Joe for the dough, still waxes hot and bothered about Blackie Culver, rival ping ponger. Daley, suddenly deciding to go straight, throws a scare into Sadie who sees her hold loosening. She goes to Culver and they frame the unwitted Daley for a stretch across the pond. For safety's sake the moll keeps a tearful face and visits the prison regularly. Just before the gangster's time is up he's inveigled to escape, led to believe that the district attorney not only framed him but was after his wife.

He makes a clean getaway, and after copping a motorcycle meets with an accident. Picked up by a plastic surgeon's daughter, Daley is taken to their home, where the doc plants a new mug on him and tells him to go sin no more. Meanwhile there develops a friendship between Daley and the doc's daughter. Out for revenge, Daley averts murdering the district attorney only after he finds out the faithlessness of his moll. Finding his wife and Culver together, he pulls the rod, when the lights go out and Sadie is bumped off in the melee. Completely regenerated by this time the repentant gangster seeks out the doc's daughter for a wistful fadeout.

Alice Day looks pretty as the simple maid, but not much else. John Davidson makes Culver the kind of tough mug found only in story books and these pictures. Georgie Stone has about two seconds and probably calls it a couple of weeks' work.

"Skin Deep" is very much so, and just a flim-flam.

AFGHANISTAN

(RUSSIAN MADE)
(Silent)

Picture made by Sovkino of Moskow (Soviet Russia government) and released by Amkino (American agent). Directed by Vladmir Yerofeyev, in charge of Russian expedition into Asia. American titles by Norman Taurogder. Photographs by V. H. Belyayev. At the Cameo, New York, art theatre, Sept. 28. Runnng time 65 minutes.

Another strictly travel picture, and only a fair one at that, is masquerading as a screen feature entertainment. It isn't. More than an hour of straightway silent scenery and bizarre foreign people is tiresome.

Really the picture is a capital two-reeler ruined by staying too long. In two reels this would be a good program item. Two reels is about the meat of it and the rest is padding.

Titles emphasize that Afghanistan, in the upper right hand corner of India, is one of the places of the world locked away from the Western eye and still living back in the distant ages. The enlightened new ruler, Amanullah, opened the country somewhat to the rest of the world and the Sovkino expedition went in. Amanullah was later deposed by native reactionists who objected to his reforms and the revolution was in the American newspaper spotlight about five months ago. The picture should have been sprung then. Now it's cold.

It has some remarkably fine photographic shots at Himalayas, staggering vistas of overpowering mountains; dizzy mountain pass roads, curious ways of transportation such as a raft supported by inflated animal skins. Peasants at work with ancient implements are interesting. One scene shows methods of threshing grain by having oxen trample it. Picturesque native types and customs invite attention, but there are long stretches of dull matter, scarcely up to the grade of magazine fillers, such as long sequences of a trolley car in some remote village.

Only excuse for picture in this form is that it isn't quite as dull as a third-rate foreign drama and thus is endurable for the sure-seat mob. Impossible outside of that narrow field. Titles are well done, but who cares about the political situation in Afghanistan? *Rush.*

Columbia has taken up its option on Jack Egan. First assignment "Broadway Hoofer." Fred Mackaye added to cast.

AMERICAN PRISONER

(BRITISH MADE)
(ALL DIALOG)

London, Sept. 20.

Produced at Elstree by British International. Directed by Thomas Bentley from the novel by Eden Phillpotts. Scenario and dialog by Eliot Stannard. Camera: Rene Guissart. RCA recording. Previewed at Regal, Marble Arch, Sept. 18. Running time, 70 minutes.

Lieut. Stark.....Carl Brisson
Grace Malherb.....Madeleine Carroll
Squire Malherb.....Bromley Davenport
Peter Norcot.....Cecil Barry

Save for direction, story, dialog, acting, and being a period play, this is a good one.

Recording is exceptionally clear, only the talk is not worth recording. Photography is good on the whole, and the locations and most of the sets are admirable. Crowd scenes, both with troops and with a mixed bunch of prisoners and villagers, are really finely handled.

But the individual acting, except that of Nancy Price as an old hag who helps the prisoners to escape, is poor, mainly on account of what looks on the screen like the inability of the players to believe in their roles. This comes out particularly in dialog. They all seem in the majority of sequences to be very conscious of the sloppy ineptitude of the lines, the artificiality of which is reflected in the stiffness and lack of naturalness the words impose upon the artists.

Madeleine Carroll is good to look at and could obviously do a lot better with good material. She struggles to make her part live, but gets weighed down with it till she just mugs.

Cecil Barry and Bromley Davenport, both experienced troupers, sometimes look and sound as if they will burst out crying or laugh themselves off at the unreality of what they have to say. Nancy Price, with a toothless makeup and some fat moments, breaks through the rut of mediocrity and puts over a good performance, with a witch's laugh that is nerve-racking.

The film's a pity many ways. Looks like a fair amount of money had been spent on it, and all the elements of a good melo are there. But the treatment is so weak and inane it dies, and it's tough enough to put over costume dialog stuff even if it's right.

Carl Brisson has one song, "Will You Remember?" which might have been a hit, but with the picture being costume he is accompanied only on a spinet, which is not heard through his voice and so the song loses out by sounding as if it's sung unaccompanied. And it is not strong enough to stand that.

Story is 100% hoke. Villian loves girl. Her father is in his debt. Much against his will pa has to try to force her to marry the bad man. She has fallen for hero, the American prisoner who has been captured running supplies to the French. Prisoner escapes but is shot and girl nurses him. Back in prison, he escapes again, same time girl flees from the squirarchical homestead rather than marry villian.

Hero is captured while with girl, and at that identical moment news comes the war is over. Hero, free, fights villian with swords, and latter, disarmed, won't fight on and creeps out of picture. Close-up and fade.

It's all a question of treatment. But when they started treating this one they must have thought they were in a Prohibition country. *Frat.*

WAGON MASTER

(60% DIALOG)

Universal production and release. Ken Maynard starred. Directed by Harry J. Brown from story by Marian Jackson. Titles and dialog by Leslie Maselli. Featuring Edith Roberts and Tony Santschi. At Loew's New York, one day, Sept. 19. Running time, 70 minutes.

A pioneer in the field of dialog and sound effects for small time westerns. There has been talk of dialog slowing up action and that especially would it be detrimental to the usually packed full of motion westerns. This small time flicker, to the contrary, has benefited amazingly by the dialog and the effects. Due to that it's high above the usual cow land picture.

Unlike Fox's "In Old Arizona" where, due to the dialog, barely any of the outdoor shots were mob shots, here they consist solely of the boys whooping it up. This is Ken Maynard's first talking role. With a distinct voice and with the intonation one expects from the kind hearted but nevertheless he-man of the wide open, he takes full advantage of the departure. Besides speaking he instrumentalizes on the guitar and violin. Only default is when the rough, sloppy men surrounding him join in the chorus with voices like a well trained choir instead of the husky cracked tones expected.

Flicker is just packed full of action and interest and plenty of chuckles. A fight scene in an old time beer saloon seemed an excerpt from a burlesque blackout and had them rocking. This, put over without the dialog or effects, would practically be meaningless. It's ludicrous western hokum, such as the saloon gals applauding every time one guy's fist landed flush on the chin of the other, or the pianist attempting to play tunes befitting the action, or the antics of the three henchmen to Maynard, who carry all the comedy and seem as though clipped from "Three Bad Men."

Plot is the attempts of the two villains to keep Maynard, as the wagon master, from reaching his destination with the wagon train.

An interesting whip fight between Santschi, as the villain, and Maynard held all eyes with their dextrous manipulations of the whips. Wagon train racing across the desert and open plains provided plenty of red-blooded meller, personified by the shouts of the wagon drivers and the swift thuds of the hoofs of the racing nags.

All in all, an unusually fine species for this type, which, plus its modernization, should prove dessert for the lovers and followers of pictures that tell a story of the times when men were men and shot from the hip.

HIS LUCKY DAY

(30% DIALOG)

Universal production and release. Directed by Eddie Cline. Story by John B. Clymer and Gladys Lehman. Titles by Albert Demond. Photographed by Arthur Todd. Synchronization and score by Joseph Cherniavsky. Sounded by Western Electric. Starring Reginald Denny. The cast includes Otis Harlan, Cissy Fitzgerald, Eddie Phillips, LaRayne DuVal, Tom O'Brien and Harvey Clarke. At Arena, one day, Sept. 27. Running time, 59 minutes.

Reginald Denny's last floppo of the season for Universal. Swell for kiddies up to 15 years of age—especially girls, and for restless housewives. Story is as cock-eyed as ever bounced off a typewriter. But for high and dry grinds where customers still regard pie throwing and stepping into milk bowls as art, it's a wow.

Reproduction is weak in spots and diction is not quite clear in other spots. Synchronization and score, however, are clean and good.

Reggy may not draw any more checks from Universal although it is reported he has still two more filmfotos to make this new season for the Laemmle company. He still has a drawing power among the flapperinos of tender age who sink or swim in their own neighborhoods.

Here Denny is a thick witted real estate salesman in love with a pretty girl whose father has rented a house from Denny with an option to renew the lease some time in the hereafter. The old man, however, decides no, and sticks to no renewal of the lease unless Denny can rent the adjoining property.

In the customary accidental manner new tenant prospects arrive just before the bell. Denny, the hustling realtor idiot, hustles them into a lease contrary to all Fifth Avenue traditions in the suburbs. It is only natural then that the new neighbors of the old man should so expectedly turn out to be a gang of pearl collectors and safe movers.

Follows hokum cafe scene and hokum ghost mystery—and all ends happy that begins sappy.

GROWTH OF SOIL

(NORWEGIAN MADE)
(Silent)

Norrone production, released by Film Guild Cinema. Directed by Gunner Sommerfelt. Edited and titled by Benjamin de Casseres. All-Scandinavian cast not named on program or screen, house management explaining data was lost in transmission from Norway. Story and screen adaptation from novel of same title by Knut Hamsun. At Film Guild Cinema, New York, week Sept. 28. Running time, 60 minutes.

Not much value to this one generally, but available for spots located in Scandinavian sections if properly exploited. Knut Hamsun is regarded as Norway's foremost author, one of his novels winning the Nobel prize some years ago. Film, it is claimed, was made under his supervision in the actual locales mentioned in his book.

Film is a series of episodes in the life of a hardy Norwegian who penetrates beyond the established settlements in his native land and conquers the soil through his pioneering spirit and indomitable will. He takes as a wife a comely but hare-lipped girl, and together they start to build a community. Copper is discovered on the pioneers' property, and the remote colony takes on the proportions of a boom town, with Isak, the first settlers, well on the way to financial independence.

With the coming of civilization to the wild country their follows murder, robbery and rapine. The hare-lipped wife, Inger, takes a prison rap for murdering her baby daughter, born with a hare-lip. Released from prison some years later she returns to the colony with a prison-born child but minus the facial blemish that has been the bane of her existence, and everything is lovely once more.

Story is unfolded in dull, disjointed style, Ben de Casseres' editing and titling being about the only things that saves it from being so much wasted film. Many sequences are irised in and out, and the casting, direction and photography is of little consequence. Hamsun's name, however, will sell this cheap film in the arty shots.

Laurel and Hardy, loaned by Hal Roach to M-G for "The Rogue's Song."

Romance of Hine Moa

(FOREIGN MADE)
(Silent)

Gustave Pauli production, released by Gaumont. Played by a cast of natives in the Lake Rotorua district of New Zealand, and supposedly based on an old Maori love story. At the 55th St. Playhouse, New York, Sept. 28. Running time, 55 minutes.

Another venture in exploitation of a little known country by means of a native legend enacted by native players. This film is said to have been officially endorsed by Rt. Hon. J. Gordon Coates, premier of New Zealand. Only commercial possibilities are in the art spots, as a strip scene a la good old U. S. A. eliminates its chance to become a generally released educational film. And the nude shots will do much to sell it in the other places.

The story is simple, and hinges on an idea that seems ludicrous to Americans. Tatanekai, son of a chieftain, sets out in search of more fertile fields for the old man's tribe. Bumping into the tribe of Umukarai, he falls in love with Um's daughter. But another guy named Tai also loves the daughter, and frames Tatanekai by blaming him for theft of some of the chief's sacred sweet potatoes. It turns out later that Tai stole the spuds himself, but in the meantime young Tatanekai is cast into a cave, where he must pass through fire, lava and boiling water before escaping.

That sweet potatoes gag seems pretty funny. Then, when it's figured how a columnist squawks when somebody steals a pun, it's not so ridiculous.

The gal, Hine Moa, is about to be married to another chiefain, but swims across a lake to the arms of her lover. She bares herself to the hips from then on, and provides a chance for some good lobby displays. Not bad looking at all. When her old man comes with his tribe to get her and kill the lover, Tai is exposed as the guy who stole the sweet potatoes, and everything's oke. Even a final shot of Hine Moa and her hubby, while hubby sits contentedly on a knoll playing his flute.

These natives can't act worth a darn, but anybody can alibi that by saying they act well for natives. Direction sticks out all over the picture, with the players showing response to commands very obviously. Scenery is naturally excellent and the photography is good.

On the strength of that bare stuff this one might be used on a double-feature bill. But it's tuned for the free coffee stands. *Bang.*

HIGH TREASON

(BRITISH MADE)
(ALL DIALOG)

London, Sept. 20.

Gaumont-British production and release. Directed by Maurice Elvey. Adapted from play by Pemberton Billing. British Acoustic sounded. Starring Benita Hume and Jameson Thomas. At Marble Arch Pavilion, London. Running time, 95 minutes.

Evelyn Seymour.....Benita Hume
President of Europe.....Basil Gill
Dr. Seymour.....Humberston Wright
Michael Deane.....Jameson Thomas
President of Atlantic States...Milton Rosmer
The Judge.....Henry Vibart

Gaumont tossed this one cold into Marble Arch and it's proved a hot hit. American-made and plugged, it would have been a sensation, and it will make a lot of money for Gaumont even with its dumb sense of showmanship.

"High Treason" deals with such boob-bumping scientific items as women's fashions 10 years from now, television phone calls from your sweetie, roofs where helicoptered aeroplanes can land in London, electric newsboards for newspapers, women drafted for war service, English Channel train service by tunnel, and, in fact, everything yellow newspapers give the mob on Sunday.

What every British producer has done to date is to follow the American lead—years later. Not so, Maurice Elvey. When he saw the talker wave coming he stopped production for eight months and then with no sound studio and a lousy untried recording system, set out to make a glorious clean-up or a terrible flop. He let the other birds play 'em close to the chest, but for himself he tossed out blue chips as if they were cigar bands.

He didn't have a story, but he had a climax. This scene showed a man about to broadcast a declaration of war to the world and being shot down by a peace advocate who sent out a peace message instead. With that as his hop-off, Elvey zoomed into the unknown and landed with the best entertainment that has come out of Europe since "Metropolis."

This, of course, is faint praise, but with some healthy editing, shearing the last half reel or more completely, "High Treason" can be made into acceptable entertainment for any house anywhere. They'll like it or they'll hate it, but they'll all go.

A pip of a cast and Elvey's old stage producing days show in the directing of this all-talker, all-screecher. Chief among the eye-fillers is Benita Hume, humdinger. She's the first femme they've flashed on a British screen who didn't look like a powdered frump. And to show her s. a. is not at all in her eyes, they have her do a strip act behind a frosted glass that's more complete than an old Moulin Rouge number. She skips from her office

(Continued on page 31)

GEORGE ARLISS in "Disraeli"

JOHN BARRYMORE and AL JOLSON ACCLAIM "DISRAELI"

"Extraordinary—delightful—beautifully directed—acted with exceptional skill." —*John Barrymore*

▪ ▪ ▪

"Its tremendous human appeal and the marvelous performance of Mr. Arliss thrilled me beyond words." —*Al Jolson*

▪ ▪ ▪

Opening Tonight on Broadway, Warner Bros. Theatre, two-a-day at $2.00. As is our custom, available day and date with Broadway

Based on the play by Louis N. Parker. Screen play by Julian Josephson. Directed by Alfred E. Green.

Distinguished cast includes Joan Bennett, Florence Arliss, Anthony Bushell, David Torrence.

A WARNER BROS. & VITAPHONE REG'D TRADE MARK TALKING PICTURE

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Sample of Theatre Buying Between the Two Big Chains; Fox Paying Midland $3,700,000

Kansas City, Oct. 2.

Harold B. Franklin and Howard Sheehan for William Fox walked in here on top of Publix negotiating with the same circuit, buying the Midland's 65 houses in Missouri, Kansas and Iowa, for $3,700,000.

This same deal is said to have been placed before Publix in New York for a similar amount, but was turned down by Publix as excessive. M. B. Shanberg was in New York when the turn down occurred, keeping a promise according to report to first submit his houses to Paramount-Publix before disposing of them elsewhere.

Franklin and Sheehan came here from Los Angeles to make the deal. The Midlands will be added to the Fox houses on the Franklin-directed Fox houses on the coast.

Almost immediately followed the purchase of the Grubel four theatres in Springfield, Mo., Kansas City, Kans., Joplin and St. Joe by Publix. These are in opposition to the Midlands in those towns.

Other opposition to the Midland Publix is reported after are the Dickenson and Miller houses. Midland has 20% of the Miller string.

In this section watching the struggle for houses between the two biggest chains, the local skirmish is looked upon as a sample of what is probably going on all over the country. It also digs up locally those small isolated circuits of picture houses one might never hear of otherwise.

Herbert M. Woolf is president of the Midland and half owner. In addition to the theatres in the deal Fox secures the new theatre under construction in Joplin. The Consolidated Amusement Co. (Miller), of Wichita, operates the Miller, Palace, Orpheum and Wichita theatres, all of the first run houses in the town.

It is announced Fox coast company will maintain headquarters for this territory in Kansas City.

Fox After Others

It is also stated Franklin for Fox is negotiating for the Dickenson and Miller houses. Fox had been after the Grubel houses.

The only property reserved by Midland is its 50% in the Midland theatre and Midland building here. The other 50% is owned by Loew's.

It is the local show opinion the operation of the Loew Midland will very shortly be taken over by the Franklin end. The 10 city houses in the transaction with seating capacity are Plaza, 2,000; Uptown, 2,200; Isis, 1,500; Linwood, 1,100; Apollo, 1,400; Madrid, 1,300; Gladstone, 1,000; Gillham, 1,000; Lincoln, 1,200, and Boone, 900.

One angle in this trade that is quite unusual is that there is no dead houses. All are consistent money makers and the leaders in their respective cities.

The deal today is dated as of Oct. 5, when the houses will be turned over to the new operators. It was also stated there will be no material changes in the personnel of the operating staff.

Shanberg was tendered the management and will remain in active charge for a while until arrangements can be made to relieve him.

Started in '17

Midland Circuit was started in 1917 when the Columbia theatre was opened in Junction City, Kans., but the greatest expansion was made in the last two years. It was only in August the circuit acquired the 50% interest in some 30 houses from Universal.

Principal cities included in the Midland deal are Sedalia, Springfield, Joplin, Carthage, Boonville, Marshal, Brookfield, Chanute, Coffeyville, Wichita, Atchison, Eldorado, Ottawa, Fort Madison, Muscatine, and St. Joe.

PUBLIX FRIDAYS IN TEXAS

Dallas, Oct. 1.

All Publix theatres in Texas are now opening the week on Friday.

It started Sept. 27.

Cinematising—In "Variety"

"Cousin Kate," Herbert Hewing Davis' story, which First National is cinematising, has been changed to "Strictly Modern."

Acoustic Troubles

Acoustic problems are proving much greater in larger houses than in smaller ones. Where the theatre of 1,500 seats or under can be figured out mathematically so that the horns or cones will reach nearly every crevice, some of the country's biggest emporiums, with de luxe equipments of the electrics installed months ago, are baffled by amplification that will carry beyond the loges without deafening the lesser payees down front.

In New York the Roxy and the Hippodrome are illustrations. Western Electric admits that it has spent months juggling the horns in the big Fox theatre until now perfection of sound distribution is practilally reached.

At the Hip, where Radio's Photophone is installed; good hearing in the loges yet has to be experienced without a sound drowning nearer the old footlights. Only a few weeks ago the reproduction of dialog in a feature was so unintelligible from the loges that some reviewers delayed their criticisms until a later date, in justice to the picture.

Reports from throughout the country summarize such conditions as biting into the grosses. Particularly is this true of Portland, Ore., where the largest house, seating 3,500, with W. E. apparatus, claims an unevenness of sound which thunders through the lower floor and is indistinct in the balconies.

Western officials, while admitting acoustic difficulties have been encountered in the elephant theatres more frequently than in the smaller houses, claim that the cases are too isolated to be considered a general condition among the big houses.

Cheaper Photophone Not Deliverable Until Jan. 1

Radio's cheaper photophone, first priced at $2,995, and the announced at that figure plus accessory and installation charges, will not get into mass production until after New Year's.

That means, Photophone execs declare, that no installations will be made until after Jan. 1.

The Radio offices report that many contracts are being signed but, in accord with the company's policy, refuse to divulge the number.

Steffes in Hollywood

Los Angeles, Oct. 1.

Oscar Hansen, sales chief of Tiffany-Stahl, accompanied by Al Steffes of the Allied States indie exhib movement, is here to confer with Grant L. Cooke, president of T-S on production plans.

Warners' Reopening

Warners Bros. may reopen their West Coast studio for production about Dec. 1. In the meantime, all Warner's scenario and dialog writers are working on the First National lot, and Al Cohn, new scenario chief of F. N., is looking for new talent to fill the gaps when the old Warner bunch leaves.

W. E. District Sales Managers

J. R. West has been assigned the Philadelphia and Fred Warren the Los Angeles district to preside over Western talker equipment sales.

Asst. to Metzger

Sydney Singerman, Universal home office, appointed assistant to Lou Metzger, U.

GORDON BOSTOCK

Now producing comedy talkies for Pathe.

Please note new address and phone number.

1560 Broadway, New York City; Bryant 5132.

BROAD DECISION ON CONTRACTS AND THEATRES

Judge Says Collusion Is Obvious When Evading Contracts by Sale

Holding that no one complained against Hays' Credit Committee except the Government and that in two years alone exhibitors conveyed theatres in which $17,141,294 of film contracts were involved, Federal Judge Thacher has sweepingly set the seal of legality on producer security in such transfers.

So unanimous is the decision in the first action tried early in the spring that the Hays office is confident Judge Thacher's ruling on the second trial, involving the arbitration system, will be equally as broad.

In a summary paragraph in his decision on Credit Committees, Judge Thacher recites:

"No injury to individual traders or to the general public is disclosed. On the contrary, serious trade abuses have been eliminated, and both exhibitors and distributors have been benefited. Fraudulent transfers designed to avoid the performance of contracts involving interstate commerce have been discouraged. Exhibitors have been dissuaded from over-booking, a practice not infrequently indulged in to exclude the competition of new theatres.

"Reasonable arrangements have been encouraged under which persons acquiring theatres for which films have been booked long in advance have assumed the performance of existing contracts, thus avoiding serious interruption of interstate trade, inherent in the old abuses."

Evasion Apparent

Regarding transfers of theatres encumbered with unplayed contracts, the decision states:

"It should be remembered that when a theatre owner, who has contracted to exhibit films in his theatres, disables himself from performing his contractural obligations by conveying his theatre to another, his deliberate breach of contract is apparent. The purchaser, who must be assumed to have knowledge of the business upon which he is about to embark, almost certainly knows that any going theatre has such contracts outstanding, and that the conveyance of the theatre without the assumption of these obligations will necessarily result in their breach.

"If it be said that such a purchaser is under no legal obligation to assume improvident contracts of his predecessor in title, it may be answered that the willingness of men to deal with one another is properly influenced by the expectation of fair dealing without the insistence upon the pound of flesh, and that one not disposed to attempt to reach fair adjustments cannot fairly demand from those who are injured new contracts without some security."

Exhibs in Texas Variously Try At Beating State's Sunday Law

Dallas, Oct. 1.

Small town theatre operators in Texas are staging a tug-o'-war against state officials in what seems to be fruitless attempt to beat Texas' Sunday law. Recently one Cecil Callahan, of Wellington, thought he might show some showmanship by running a midnight matinee on Saturday. When the clock passed 12, the sheriff and civilian deputies stalked in, ordered the show closed and the management to refund 400 admission. No fine was imposed.

In Gilmer, another hamlet, Cranfill Cox, ingenuous, solved his troubles by merging with the churches and beginning his show at 10 p. m. Sunday, so that his fellow townsmen have plenty time to pray off their sins. In Amarillo, live burg past 50,000, theatres didn't have much luck, but Sundays are shown, provided manager each Sunday pays the regular fine, about $200, minus court charges. Amarillo managers have figured out that the fine is less than would be their loss without Sunday.

Same thing is being done in Hillsboro, smaller town. No trouble has been given any of the five larger cities, probably more on account of boosters of the Sunday law being afraid that an attempt to stop Sunday shows in places over 100,000 would result in canning of the law. They keep mum, while the boys in the small towns boil over the "injustice of Texas justice."

Although beseeched regularly with appeals, Gov. Dan Moody still refuses to cancel the veto that established the blue law.

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MARK STRAND THEATRES
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FRIDAY—OCT. 4
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Myrna Loy
Lowell Sherman
Conway Tearle
William Courtenay
Pauline Frederick
WARNER BROS. Present
PAULINE FREDERICK
IN
"EVIDENCE"
A New Angle On The Eternal Triangle
With William Courtenay, Conway Tearle, Lowell Sherman, Alec. B. Francis, Myrna Loy. Based on the stage play "Divorce Evidence" by J. Du Rocher MacPherson. Scenario by J. Grubb Alexander. Directed by John Adolfi.
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High-powered, headline short length features. With the biggest stars and the most stars. Drawn from every phase of show business. Timely — Snappy — Live-wire. Super-entertainment made with the same care as our full length productions. An amazing array of VITAPHONE VARIETIES that satisfy that insistent demand for variety.

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RED HOT FROM CURRENT BROADWAY HITS!
STARS IN RECENT VITAPHONE VARIETIES!

IRENE FRANKLIN
now playing in Arthur Hammerstein's Broadway success "Sweet Adeline"

BERT LAHR
Comedian of "Hold Everything", now in its second year on Broadway.

FRED ALLEN
comedian of "The Little Show", now at the Music Box.

RUTH ETTING
hit of Ziegfeld's "Whoopee", now at the New Amsterdam Theatre.

CHARLES HACKETT
famous tenor now with the Chicago Grand Opera Company.

FRED KEATING
famous magician in Murray Anderson's Almanac, Erlanger Theatre.

HORACE HEIDT
and his Californians, now in his fourth week, Palace Theatre.

JOHN T. MURRAY
famous screen and stage star, featured by Ziegfeld.

HARRY CONLEY
and company—Shubert's musical comedy hit "Broadway Nights" now at the 44th St. Theatre.

SIDNEY TOLER
of David Belasco's new hit "It's A Wise Child", now at the Belasco Theatre.

200 COMING FROM NEW YORK
200 COMING FROM HOLLYWOOD

Radio Exhib-Franchises Drawing Fire from Hays; Perhaps Due for Showdown

Open warfare between Radio Pictures (RKO) and the Hays organization is reported imminent if the picture subsidiary adheres to franchise relations with independents. Such co-operation, claimed by Haysians to have been maneuvered by clever insurgent politicians only because of newness of highest Radio minds of the industry, is discerned as amounting to an unwitting allegiance to Abram Myers' recruiting of indies under the Allied States banner.

While members of the Motion Picture Producers' and Distributors' Association were inclined to regard Radio's move lightly at first, especially in view of the company's apparent lack of interest to materialize efforts following the Myers' pow-wow, a statement issued by the picture subsidiary Monday that "many franchises have already been sold and many more will be sold before the season is completed," prompted the revelation of the first open threat of big chain opposition. This, it is claimed, was in the form of a hypothetical question put to an important Radio man by one of the most influential members of the Hays' inner circle.

While certain Haysites would demand the resignation of Radio from the organization on the premise that it is supporting a group banded by leaders known to be unsympathetic to the Hays body, it is claimed that Will Hays, personally, is maintaining a hands-off policy. The radicals, also, make expression of this de-

(Continued on page 38)

"Remember September" Did Good Biz for B. & K.

Chicago, Oct. 1.

B. & K.'s extensive and expensive "Remember September" campaign, conceived to prevent the normal slump in picture house b. o. figures was successful beyond expectations.

John Balaban reports one of the best Septembers in B. & K. history with no appreciable let-down from August, a strong month.

Rather than admit the necessity of an off-month because Septembers in the past have been poor, B. & K. brought forward drawing films slated for October. This in turn bolstered the "Remember September" plugging in houses where preferred films could not be routed.

Last two weeks of the month found McVickers standing way up with "Cock-Eyed World," which followed "Four Feathers," United Artists had "Alibi" for three weeks and held up, while the Chicago, with nothing in particular, did a whale of a business.

Dispute Over Neb. Theatres Between Publix and Fox

Omaha, Oct. 1.

Disposal of theatres in Columbus, Kearney and Fremont of this state to Publix by the World Realty Co. brought a howl of protest from Fred Glass, district manager for Fox at McCook, Neb.

Glass claims that he holds an option for Fox on the three houses. He got it last June when head of the World company, which since has disposed of its three McCook houses and the unfinished theatre in North Platte to Fox.

I. B. Zimman of the Omaha company says Glass lost the option when they couldn't get together on terms and that the World group was free to trade with Publix.

A court suit has been threatened but has not been filed.

California's Village King Running Into Opposition

Los Angeles, Oct. 1.

George Mann of San Francisco, operator of a chain of small theatres in northern California, will encounter opposition for the first time. Fox starts with a lease on a new 1,800-seat house built by business men in Eureka.

Mann has been uniquely situated through operating in towns so small the matter of size alone gave him security. Eureka, much larger than the average Mann hamlet, has a population of 12,000.

"Blind Raftery" goes into production at UA following return from Florida of Lupe Velez, featured. Donald Novis will be opposite.

"Hough Liberty," John Ford's next for Fox. It's an original by James McGuinness.

Phila. Impostor

One C. E. Johnson has been fraudulently representing himself in Philadelphia as of "Variety."

"Variety's" only Philadelphia correspondent is Arthur Waters, of the "Public Ledger."

MANEUVERING BY BIG CHAINS FOR HOUSES

Los Angeles, Oct. 1.

A game of theatrical chess, with each move an acquistion of more theatres in strategic points, is being played by Publix and Fox with the chess board everything west of the Mississippi.

Fox has the upper hand along the coast now, through acquisition of many houses in territory west of Colorado during the past few months. Maneuvers are switched now to Kansas and Missouri and surrounding points, with Harold Franklin attempting to secure two middle west circuits of approximately 100 theatres and control of small towns in that territory for Fox.

O'Donnell of Interstate With Publix Home Office

Bob O'Donnell, theatre operator for the Interstate Circuit of Texas, will join the Publix organization Nov. 1. Tentatively assigned to the home office, it is believed O'Donnell will be utilized by Publix also as an operator of theatres.

In operating the Interstate, O'Donnell often went up against the opposition Publix houses. Probably it was through that observation he was called in for the Publix executive staff.

Some years ago Charlie Freeman, a vaude booker with the Orpheum office in Chicago, was engaged as booker for the Interstate, under the charge of Karl Hoblitzelle. Freeman started to book the vaude bills into Interstate houses and the circuit took a change, going from the red to the black.

Later, Freeman recommended that O'Donnell be engaged as an Interstate house manager, with the view of making him general manager if proving himself. O'Donnell started the Majestic, Ft. Worth, toughest house on the circuit. Soon he became the Interstate's general operator.

Between Freeman and O'Donnell, the Interstate passed out of its depressed period, following the war, until it reached a net of $600,000 in a single season. Freeman is still its booker.

Fox now holds practically an option on the Interstate and has agreed with Hoblizeelle to buy, although it is said Publix is willing to re-enter negotiations for the circuit. Fox is believed to hold the in for the houses through the agreement and having supplied the Interstate with pictures for several years.

Before becoming a house manager in Texas, O'Donnell was a vaude agent in New York. Previously he had been a theatre treasurer in Brooklyn, and also had some resident manager's experience.

Length given to the O'Donnell story to bring out that man-power in the show business must always prevail.

PUBLIX IN EL PASO

Dallas, Oct. 1.

Publix will carry out Dent Theatres plans to build a $1,000,000 house in El Paso to offset a similar project planned by West Coast Theatres.

W. B. Palmer, chief construction engineer for Dent's, has finished final surveys of the job.

Inside Stuff—Pictures

(Continued from page 14.)

to the picture "Gold Diggers of Broadway" on the names of Frank Fay and Al Jolson to act as joint masters of ceremonies. When Jolson entered the theatre and was later called to the stage he refused to make an appearance. The wise mob then recalled that Jolson's picture "Say It With Songs" was orignally scheduled to open the new house.

Norma Terris, formerly in musicals and now in pictures, was once Mrs. Max Hoffman, Jr. Assigned to play a featured part in Fox's "Married in Hollywood" she found herself cast as Mitzi Hofman.

"The Awful Truth," booked for the Paramount, New York, in October, will be the fourth Pathe picture to play the Publix ace during 1929. Others are "Strange Cargo," "Sophomore" and "Paris Bound."

The work-for-nothing editors' first exploitation stunt is the promised free reproduction, once, each month, of the trade ad which they will believe is the best creation to emerge from a film p. a's. brain.

Fox's "Lone Star Ranger," Zane Grey story, is being filmed for the third time.

Dustin Farnum made it 15 years ago for Universal, and eight years late B. B. Hampton starred Roy Stewart in it. Fox version has George O'Brien as lead with Stewart playing secondary part.

Cartoons of Disraeli which will appear in the souvenir program for opening of "Disraeli" tonight are replicas of those printed in English journals during Disraelies lifetime. Jack Lewis of Warner's was assigned to look through old English dailies and mags on file in the public library and was given permission to make photostats.

W. R. Hearst has gone through the uncommon experience for him of counting up picture profits. His rather large bit comes from "The Broadway Melody," Metro.

Reports are that Universal expects a gross of $4,000,000 from "Show Boat." Picture cost the company around $1,000,000.

A healthy increase in picture house trade over a year ago indicates the current strength of the talkers. It's probably as well a sign of new business with many houses.

Kane and Pierce Out of Publix-Kunsky in Detroit

Chicago, Oct. 1.

Ed Weisfeldt has resigned as Fox-Midwesco chief at Milwaukee to become stage production manager for Publix-Kunsky in Detroit, John Balaban definitely announced. He will have complete charge of stage productions in Detroit.

All bookings in Detroit will be made henceforth by the William Morris office, and the Publix booking office there will be abolished.

Lew Kane and Howard Pierce, who had charge of Detroit productions before Weisfeldt was obtained, have been dropped by Publix-Kunsky.

Weisfeldt spent 18 years in show business in Milwaukee.

Publix Buy of Hostettler 16 Houses in Nebr.-Iowa

Des Moines, Oct. 1.

Publix office here has announced purchase of 16 Hostettler-Universal theatres.

Located in Hastings, Beatrice, North Platte, Norfolk, Kearney, Grand Island, Fremont, Fairbury and Columbus, Nebr., and Marshalltown, Ia.

Ferriss Goes to Work

St. Paul, Oct. 1.

Ben Ferriss, for 10 years publicity and advertising manager with Finklestein & Ruben, is holding down the city desk of the St. Paul News.

Anxious to get back into the journalism game, Ferriss had been casting around for a spot for two months when leaving the F. & R. job, after its buyout by Publix. He was on the Pioneer Press before going to pictures.

Capitol's New Producer

A new producer to New York will receive his chance at the Capitol week of Oct. 11. Harry Gurpin, producing for Publix-Kunsky in Detroit, will do the stage show for the week.

It is an experiment in its way. It is said, there is no intention of supplanting Chester Hale and Arthur North, who have established a rep through their Capitol-produced stage performances.

Everybody's Talking About the
FANCHON AND MARCO "Odeas"
A FOX WEST COAST THEATRES ORGANIZATION
Ask Jack W. Loeb

BENNY MEROFF

3d Consecutive Year
MARKS BROS.
Granada and Marbro Theatres
CHICAGO
Per. Mgr., MURRAY BLOOM

JONES and HULL
Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO

SLIM MARTIN
AND HIS BAND
Now at COLORADO THEATRE, PASADENA, CALIF.

Now Booking ONLY PRODUCTION IN EXISTENCE of FREIBURG PASSION PLAY with Original Players
THE WORLD'S OLDEST Passion Play
FIRST PLAYED AT FREIBURG
In the Year 1264
And given there regularly since the year 1600
CHRISTUS and JUDAS
Portrayed by ADOLPH and GEORGE FASSNACHT
IN ROLES INHERITED FROM GENERATION TO GENERATION
DIRECTED BY DIMITRI BUCHOWETZKI
Also COMBINED FILM and STAGE PRESENTATION with twenty players from N. Y. Hippodrome production which was directed by David Belasco and presented by Morris Gest
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BROWNE and WILLA
PRESENTING RAG-ART
Touring Fanchon and Marco's "ART IN TAPS" Idea

Reproduced from the September 27 Issue of "Film Daily" and "Daily Review"

We Challenge

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Do you approve of these statements, alleged by some exhibitors as being made by your sales representative?

We have replied to the inquiry herein reproduced in facsimile in this way:

H. R. BERRY, Manager — Presenting — Best Picked Pictures

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RECEIVED SEP 23 1929 GENERAL TALKING PICTURES CORPORATION

General Talking Picture Corporation
New York, N.Y.

Gentlemen:-

Under date of Sept 13th I made application for one of your talking Picture equipment installations to be made in This Theatre, after hearing one picture over your equipment I was very much impressed with the reproduction, to the expect of placing an order for one.

Since that time I understand that the order has been delayed for reasons I presume that you are farmilure with, and I have been told by Western Electric Represenative in this section that your equipment could not reproduce all frequency recorded either on Film Or Disc, that the like of Amplification was not sufficient to bring out the High and Low frequencies that Western Electric were going to record in the future and that if we bought a Deforest installation that we would be Sued in the near future account of Infringements of patents.

With rumors of this kind do not sound so good to we exhibitors that have to tie up quite a little sume of money to try to stay in Business. Can you just state to what extent can your equipment reproduce on parr with Western Electric, What kind of Amplification do you use, just straight Push Pull amplifier or amplifier that will reproduce as same as Western Electric will appreciate any information to straight out my mind as to that difference in amplification.

Will your organization guarantee to reproduce any recording perfectly that is done by Western Electric recording method, in you opinion can they satisfactory record high and low frequencies to an extent that you will be unable to reproduce.

Kindly give me all the information as near as you Can.

Yours truly,
Temple Theatre,
H. R. Berry

H. R. Berry
Hartsville, S. C. (by wire)

Your letter September 20th to hand any representative Western Electric or any other company who made representations to you such as recited your letter falsely attempting intimidate you grossly misrepresenting our equipment and our patents position. Defy such representative reproduce in writing what represented verbally and we have been able and shall continue reproduce all standard and quality recorded film or disc on our equipment and our amplification is licensed and non-infringing and we can capably take care high and low frequencies of Western Electric or any other company and we indemnify you in our contract for infringements or patents. Our equipment not alone on par but excels any equipment on market will reproduce same as Western Electric or any other equipment.

If such representations, as made to Mr. Berry, are authorized by you, we will be pleased to donate ONE THOUSAND DOLLARS to any CHARITY designated by you upon proof of authorization. Tell your salesman to put it in writing!

General Talking Pictures Corp.

DEFOREST EQUIPMENT

(Signed) M. A. SCHLESINGER, President

The Reaction of the press to the above is illustrated by the following editorial by Arthur James, editor of the Daily Review, in the issue of September 30:—

The Evils of Misrepresentation

By Arthur James

IN THE heat of selling, salesmen who are not good salesmen sometimes exaggerate the virtues of their own product and talk down the wares of their competitors. This, according to all the rules of salesmanship, as developed through the centuries, is not good business but the evils still persist.

* * *

WE ARE interested in an advertisement wherein a challenge by M. A. Schlesinger, President of General Talking Pictures, was made to Western Electric and which a letter from an exhibitor in South Carolina was printed. In this letter, it was definitely stated by the exhibitor over his signature that representative of the rival company had claimed General Talking equipment did not reproduce all frequencies recorded on film or disc, that the amplification was not sufficient to bring out the high or low frequencies. We believe that it is good for Western Electric, for General Talking Pictures and for the industry that statements of this kind should be brought out into the open. The statements alleged are, of course, not only untrue but ridiculous.

* * *

THIS gives full opportunity for an investigation on the part of the employing company and if it is found to be true as alleged that misrepresentation were made, it gives the employing company a chance to do some firing which would be quite in order if misrepresentation was demonstrated.

* * *

WE believe that Western Electric will welcome the challenge and that it will investigate the signed statement of the South Carolina exhibitor.

NO ONE company in this business has solely perfect electrical equipment and the DeForest equipment is without question a good and satisfactory one. We do not believe, on the other hand, that Western Electric ever instructed any member of its sales force to knock any rival equipment or say that it was inadequate. We would judge that the organization is entirely too good a business organization to do this. We believe that if on investigation the charge of the exhibitor is substantiated, the representative who misrepresented his company will be dismissed.

* * *

EXHIBITORS would do well not to listen too carefully to enthusiastic salesmen but to endeavor to find out for themselves the actual merits of all of the talking devices available before they enter into contract. No company of importance will misrepresent but salesmen are enthusiastic and the matter is of such great importance to the exhibitor that he should not be sold off his feet on the one hand and stand for misrepresentation on the other.

Read 'em and LEAP!

The public's and critics' comments on the greatest box-office sensation to hit the screen in months.

GLORIA SWANSON

Singing, Talking in her first ALL-TALKING PICTURE

"The TRESPASSER"

DETROIT tells the world it's the greatest ever.

Detroit Daily: "Miss Swanson proves in this picture that she can hold her own in the talkies with any of our present day movie actresses and that she surpasses many of them with her naturalness in emotional scenes. She is the same Gloria of the 'Humming Bird', 'Manhandled' and many other pictures that made her the great screen star that she is. The picture is well directed and excellently cast. A picture well worth viewing."

Detroit News: "Gloria Talks — and Sings — and Triumphs. Not since the debut of Mary Pickford in voice has there been such a breathless moment for movie fans as that which occurred at the United Artists Theatre, Thursday, at the midnight premiere of 'The Trespasser' when the Glorious Gloria Swanson uttered audible sounds for the first time. Gloria not only spoke, but she sang—and great was the excitement and pleasure among her followers over the unanimous agreement that she really has a charming manner of getting her personality over through the medium of the sound screen. 'The Trespasser' is a complete triumph for Gloria in almost every respect and it should mark the beginning of new achievements for the star. 'The Trespasser' fills the Swanson requirements in every particular."

Free Press: "She speaks from the screen for the first time and her voice proves to be pleasing and well-modulated with clear enunciation and diction. Then, she discloses the possession of a singing voice of operatic timbre, well trained and carefully handled. She sings two songs, one of which is 'Love.' Miss Swanson's gowns, coiffures and jewels in the picture are so gorgeous, varied and bizarre that the audience offered audible evidence of its astonishment and enthusiasm. The story has many pathetic dramatic moments, is so well acted, directed and mounted as to stand out as a real achievement for Miss Swanson and those with whom she was associated in its screening and production."

Evening Times: "Director Goulding has placed Gloria in a role that is most suited to her. 'The Trespasser' is a credit to Miss Swanson. Likewise it is a credit to Goulding. Miss Swanson has one of the finest speaking voices of any of the original movie stars that it has been your correspondent's pleasure to hear. Not only that, she sings a pleasant theme song about love quite agreeably. The picture is substantially built and should be good for at least a three-week engagement at the United Artists Theatre."

BUFFALO agrees and starts off to record business.

Times: "Miss Swanson worth your while. A charming Gloria Swanson made our last evening at the Buffalo a happy one. We thought her beautiful. We thought her photophone-recorded voice lovely and well used. We think you'd miss something should you pass up her first talkie 'The Trespasser' made by United Artists. She had us near breaking down and joining in the sobs of the women who sat all 'round us. Indeed we cannot deny that a tear or two trembled on the old lashes. You'd enjoy seeing and hearing Gloria. The Swanson songs are lovely. Her 10 gowns are exquisite."

Courier Express: "Everybody who's been eager to know what Gloria Swanson sounds like on the audible screen and hoping for the best, will find it's worth all the waiting. The stage has sent a lot of its stars to the talkies. Gloria's is as good as any of the voices that drew raves, and better than at least five that have been acclaimed as what the chatter-movies needed. Gloria talks and she sings, both excellently. A standout. Biggest of all the surprises is Gloria's singing voice. And let it be said there's no double. The phonograph records will prove that. It's remarkably well done. It's a truly great picture. And for the women, there are Gloria's clothes."

BOOK IT—DATE IT—TODAY!

It's the picture millions have been waiting months for you to play

UNITED ARTISTS — of course

Presented by Joseph P. Kennedy EDMUND GOULDING PRODUCTION

HIGH TREASON

(Continued from page 22)

to a dressing room next door, takes a shower and then nose-dives into what the young girl of 1940 will wear. For dinner dances their clothes don't differ much from today except that instead of silk knickers that only show half the time, the girls wear silver panties that show plenty all the time.

But that's not Elvey's picture. That's merely to get the mob by the door. His real idea is to show that 20,000,000 people can't be wrong. A mob of that size against war could stop an international row whatever the provocation. This one is caused by booze troubles on the frontier (Canada) between the Federated Atlantic States and the United States of Europe. Before you could say Cecil B. DeMille, everybody is burning everybody else and the bombing squad is all set to make New York look like a dumping ground.

The love-interest is pumped up between Miss Hume, who is the daughter of the head of the peace league, and Jameson Thomas, head of the air force. They act well and are awful good to look at, so the fact that the love-interest is dragged in by the ears doesn't matter. Humbertson Wright, looking like a white-robed General Booth entering heaven, gives a swell performance as head of the peace league.

There are lots of ideas the coupon-clippers will think seditious in this picture, but what of it? If Shaw had done as well by the forward-lookers of the world as Elvey has, even Swaff would have been satisfied. It's a rough diamond as productions go, but that's better than a smooth performance about nothing at all.

With anti-war feeling on a rising market, this one's in the bag.

Scully.

Art MAHON
and
FLORENCE
Assisted by DAVE DELL

Dance Trio of All Styles
Comedy Adagio—Waltz Adagio
Adagio and Hot Rhythm Dance

Touring Publix with "Say It With Flowers" Unit

Sept. 27—Metropolitan, Houston
Oct. 3—Saenger, New Orleans

Direction SAM BRANSON
WILLIAM MORRIS OFFICE

NATIONAL SCREEN SERVICE
SOUND AND SILENT
TRAILERS

JOE LaROSE
PRODUCTIONS
FOX THEATRES

WEST COAST THEATRES presents
BRADFIELD
5th Ave. Theatre, Seattle, Wash.

German-Made Pictures

By C. Hooper Trask

(Silent if not otherwise indicated)

Berlin, Sept. 21.

"MANOLESCU"

"Manolescu" (Ufa), premiere, Gloria Palast.

Some years ago Richard Oswald made a successful picturization of the life of this famous swindler and the idea of repeating it was not a bad one. But Robert Liebmann, who wrote the scenario, hit everything but the target.

Instead of an amusing and dramatic story in which we see how Manolescu, Hungarian master thief, put across his clever and amusing swindles, we are made acquainted with a sentimental leading man who only steals out of love for a vamp.

Finally one of the dame's former lovers returns after a prison sentence and beans him. Recuperating in a hospital he learns to love an innocent little trained nurse. But the vamp won't let up and when she realizes that it is final, turns him up to the police.

Photography by Karl Hoffmann is superior in beauty and variety but Turgansky's direction is heavy and lacking in subtlety. Iwan Mosjukin, Russian player, starred, gets comparatively little out of his role. He is at his best in romantic parts in which he can wear colorful costumes. Brigitte Helm again delivers one of her erotic studies as vamp—she was better in "Nina Petrowna" with an opportunity to be human. Heinrich George as the former crook-lover delivered the best rounded performance of the picture; rough and brutal without being unsympathetic.

"BOBBY"

"Bobby, the Gasoline Boy" (Defina), premiere, Titania Palast.

It is an error to believe that any attractive kid can be a picture star. True enough, any nice looking child is sure to rouse the female part of the audience to whoops in a bit, but when they have to endure him all evening they begin to realize that Jackie Coogan really had some acting ability.

Bobby Burns, starred here, is just one of a thousand boys and has not the ability to keep the audience interested or hold up this weak story.

Scenario has really little to do with him. Though he is on the screen most of the time, his part of the plot is really dragged in.

He is apparently the child of the owners of a tanking station, but in reality the illegitimate child of the daughter of a rich painter. A doctor falls in love with the girl but she refuses him because of her misstep. He, however, is not kept back by this discovery but proposes to marry the girl and adopt the child. She does not want to have anything to do with the child and this influences the doctor to withdraw his marriage proposal. The girl comes to realize her fault and takes the child back again. He helps to bring the two together again.

Ruth Weiher and Livio Paranelli do the best they can with the wooden roles.

"HOUND OF BASKERVILLES"

"The Hound of the Baskervilles" (Sudfilm), premiere, Capitol.

A good idea to revive this old thriller, one of the best of the Sherlock Holmes novels. It suits itself excellently to the pictures and should have a big success on the Continent. The name might even put it across for moderate returns in the States. No need to repeat the story which concerns a crook who uses the apparition of a phosphorescent dog to frighten the heirs of the house of Baskerville whose property he wants to get control of.

Richard Oswald has turned in a better piece of work than he has had to his credit for some time; it is workmanlike throughout. The old American favorite, Carlyle Blackwell, does well as Sherlock Holmes. Fritz Rasp, Betty Bird and Alexander Mursky fit into the general scheme.

"COME BACK"

"Come Back, All Is Forgiven" (Sudfilm), premiere, Marmorhaus.

No one can accuse Dina Gralla, star, of being beautiful, but she is well put together and has talent for the droll. German audiences like her slightly exaggerated mugging. There is no saying what she might do with American direction qualities. Here Erich Schonfelder keeps her moving without disturbing her much. The scenario hasn't more than its share of original ideas but seldom stops long enough to let you realize this deficiency.

In the main it concerns itself with a young girl who leaves home because she is being forced to marry a fat youth. On her way she is held up by two crooks who strip her of everything except her chemise. She in turn holds up the leading man who gives her his overcoat and lets her ride behind him on his motor bike. They take shelter in a house prepared for a new doctor and have to take over his practice. Still followed by the fat boy, they make their escape and appear in a side show, the youth as announcer, the girl as the legless lady. To get near them the fat boy takes a position as fat lady.

In the end she gets her parents' permission to marry the thinner youth.

Teddy Bill is acceptable in the Fatty Arbuckle role and Robin Irvine is distinctly amusing as the juvenile.

"THE CONVICT"

"The Convict from Stamboul" (Ufa), premiere, Universum.

Competent feature made interesting by the playing of Heinrich George and the pleasing visibility of Betty Amann.

A crook returns from a prison term to find that his best friend is living with his sweetheart in his apartment. He kicks them both out with some unction, but is, nevertheless, distinctly depressed.

A girl selling vacuum cleaners faints in front of his door, and he takes her in, falls in love with her and later marries her. He was formerly married, but believes his wife dead.

His crook friend, who now bears a grudge against him, finds the wife is still living, and sends her to tell the girl her husband is a bigamist. She immediately commits suicide by turning on the gas, and the crook has another disappointment.

The direction of Gustav Ucicky and the photography of Karl Hasselmann are up to international standard. Should do nicely on the Continent and might even be chance on a double program in the States.

"Sensation in Wintergarten"

"Sensation in the Wintergarten" (Deutsches Lichtspiel Syndikat), premiere Beba-Atrium.

Usual attempt to repeat "Variety" and with the usual lack of success. Gennaro Righelli is no Dupont and has no Jannings. Scenario is so much blanc mange.

In his youth Count Mensdorf left home because he didn't like the man his mother married after the death of his father.

Meantime he has become a star trapeze performer. He had lost track of the daughter of the circus manager who took him in as a boy, but finds her again and is able to arrange that she also can appear in a leading position on a Wintergarten (Berlin) bill with him.

The present husband of his mother tries to seduce the girl, and this forces the count, who is believed dead, to disclose his real identity to his mother and inform her of her husband's unfaithfulness.

But the mother is completely under the influence of her husband and refuses to recognize her son. The husband wants to get rid of him for good, and tries to cut the rope which holds his trapeze. He is discovered by a clown and falls to his death instead. Paul Richter, who played Siegfried in the "Nibelungen," has done nothing acceptable since that role, but is, nevertheless, still being given leading parts on the strength of it. From the rest of the cast only Wladimir Sokoloff as the clown delivers anything out of the ordinary.

"I LIVE FOR YOU"

"I Live for You" (Universal), premiere Ufa Pavillon.

Setting of this picture will undoubtedly make it unattractive to a non-German audience, and many Germans will also find it objectionable.

It is laid in Switzerland in a sanitarium for tuberculosis. A blond haired girl comes to be cured and brings happiness to all the patients. She makes the last days happier of a young man and a middle-aged count, and both die peacefully in her arms.

On Christmas Day she gets the news that she has been cured, but meantime has fallen in love with a young man who is incurable. She is set to return to the world, but when she comes to realize that her departure will mean the end of everything to him she decides to stay along.

Here the picture is given commercial possibilities by the acting of the leading role by Wilhelm Dieterle, who has a matinee following. Lien Deyers is a new if rather emaciatedly blond type. Hubert von Mayrink makes something exceptional out of a small role.

"THE NIGHT WHISPERS"

"The Night Whispers" (Aafa), premiere Primus Palast.

Hans Stuwe reaches the top of the ladder as German leading man in this picture. He is manly and yet has the regularity of features that intrigues. Lil Dagover delivers one of her best performances here, and that's saying a good deal.

The whole picture is strongly reminiscent of Ufa's "Hungarian Rhapsody," but has an entirely different plot. A young Hungarian officer finds his boyhood sweetheart married to a captain who neglects her and squanders all his money on gambling.

The two fall in love with each other again, and she spends the night in his apartment. Her hus-

(Continued on page 34)

NEW BEAUTY

for the

SOUND SCREEN

EASTMAN SONOCHROME embraces the widest range of tinted positive films that has ever been available for the screen. And—what is all-important in this new age—the sixteen delicate *Sonochrome* tints are so adjusted as not to interfere with the faithful reproduction of sound....Successors to the tints of the silent era, these Eastman films bring new color moods—new beauty—to the sound screen.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

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FOX CARTHAY CIRCLE, LOS
Opens Oct. 5th
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FOX ST. LOUIS
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ROXY
WILL ROGERS is a household word from Maine to California and from the Great Lakes to the Gulf of Mexico.
His daily humorous article appears in more than 700 newspapers and is read by over 20 million people.
This is their first opportunity to hear and see America's favorite comedian in his greatest comedy triumph of either stage or screen.
Flaming Youth will learn from him the facts about Paris life and love and see him vamped by the naughtiest Oo-la-la baby this side of the Eiffel Tower, Fifi Dorsay. She's got "IF" besides "IT".
FOX
Happiness in every Box Office

ANGELES—*now in its second week*

"Now we know why talking pictures were invented. It was to help make 'They Had To See Paris' possible. Will Rogers is the main thing that makes it possible, but Will Rogers is the fellow talkies were invented for."—*Los Angeles Express.*

"Will Rogers . . . joy of a dazzled audience. A triumph of personality. Other screen smiles may be more brilliant, but certainly none are more contagious than the incredible expanse of Rogers' grin. That grin spread to all except a few cast iron faces last night, and stayed there. By all the rules of judging a picture by the audience reaction, he makes 'They Had To See Paris' one of the funniest on the talking screen to date. One of the joyous evenings of the season."—*Los Angeles Record.*

"They laughed and howled over his antics. The hero of the evening. Those who were lucky enough to get seats wore such happy faces that the vast army roped off along the pavement leading to the theatre, rushed right over to the box office and bought seats for the next performance"—*Los Angeles Illustrated Daily News.*

"One that keeps the audience chuckling when it is not actually letting out whoops of laughter. Undoubtedly Rogers has lassoed the talkies and trussed them up neatly on his first try. Unquestionably he should make more talkies. The sooner the better, as far as I am concerned."—*Los Angeles Evening Herald.*

"Rogers scored definitely as a personality of the screen-voice medium. Human, spontaneous and natural as life he achieved a victory, mingling sympathy and laughter in his initial audible production. What he couldn't do on the silent screen he accomplishes most admirably with speech. His personality comes out clearly and genuinely. He is thoroughly himself and that is what he should be. Remarkably intriguing."—*Los Angeles Times.*

"Essentially a Will Rogers picture with Rogers at his whimsical best with a flow of natural epigrams and quaint philosophy that is amusing. Delightful entertainment and a story that everyone will enjoy. Let me say no one can accuse Will Rogers of being merely a gum-chewing, rope-throwing comedian. He runs that gamut of emotions, sometimes being humorous, other times being pathetic to the point of inspiring honest sympathy. In short, he does real acting."—*Los Angeles Examiner*

German-Made Pictures

(Continued from page 31)

band's servant discovers what has occurred and promises silence only on the condition that the wife allow him the same liberties as the lieutenant. Terrified, she agrees, but before the servant can take advantage of her he meets the lieutenant, insults him and is shot by him in self-defense. The lieutenant has to leave the service, but the wife divorces her husband and the two are united.

To the performances of the two leads must be added the brilliant work of Veit Harlan as the servant, who is a pocket edition of Jannings.

Could interest a sophisticated audience in the States.

"MY SISTER AND I"

"My Sister and I" (National Warner), premiere Beba-Atrium.

Best work that Mady Christians has turned in for a long time. Her comedy is developing, and she looks delectable.

Under the discreet directorial hands of Manfred Noa, Verneuil's farce has been skillfully adapted for the screen. A princess is supposed to marry a baron, but is only interested in the shy librarian of her father's castle. He is too modest to believe she is making advances to him. He is called away to become professor in a university, and she conceives the scheme of telling him that she has a sister, a black sheep of the family, who is employed in a shoe store in the university city.

In her car she arrives there ahead of him and, by subsidizing a store, is taken on as salesgirl. The young man soon falls in love with her.

Igo Sym seconds well in the male lead, and other well-played roles are by Jack Trevor, Tilla Garden and Karl Huszar.

PHANTOM RIDER

(SILENT)

Produced by Syndicate. Release by Bell Pictures. Directed by J. P. McGowan. Featuring Tom Tyler. Cast includes J. P. McGowan, Harry Woods and Lotus Thompson. At Loew's New York, one day, Sept. 24, one-half of double bill. Running time, 57 minutes.

Tom Tyler has little to do in this one. J. P. McGowan, who directed the film, copped all the acting space. He's about in every sequence, which doesn't make this firemen's opera any the better. McGowan has used all his stuff in this filmfoto except a fire. He's got the stuttering grass plower, the tough criminal, windblown ranch owner and a purty girl.

But it's a tough tamale of a picture, even for McGowan's sort of stuff. The story runs away from the camera more than a half-dozen times, only to be reined in by the captions, written it seems to tell the customers why something is going to happen.

Besides the title is useless to the film. Customers never see the rider doing his phantoming except once, and then he is off the horse.

WHISPERING WINDS

(65% DIALOG)

Produced and released by Tiffany-Stahl. Directed by James Floor. Story and continuity by Jean Jannette. Dialog by Charles Logue. Photographed by Harry Jackson. Music score by Erno Rappe. Synchronized by RCA Photophone. Patsy Ruth Miller, Malcolm McGregor and Eve Southern featured. In cast, Eugenie Besserer and James Marcus. At Loew's New York, one day, Sept. 24, one-half double bill. Running time, 59 minutes.

Only the grind double bill rates this one. Story is chunky and made stereotype with silent titles. Dialog is reproduced clear but ordinary, and the film bears resemblance to a floppo stage play of the first breed.

Acting is slush and direction so flatfooted it gets tangled up in the shoe strings as the picture staggers on to its end.

"Whenever I Think of You" is the theme song. If it is Eve Southern's voice yodeling she rates a couple of palms, but she should lay off the acting. She's too pretty to flop at that.

Story concerns a young sailor boy up in Maine. He lives with ma and is in love with the village blond, who can sing. But the neighbor's gal also loves the boy and she gets him after he returns from a two-day sea trip to find blondy chasing a stage career.

Two years later blondy returns to find the boy and neighbor-gal parents of a child and comfortably married. So blondy puts on a rotten gal act and leaves the village pair flat on their lot.

WORDS AND MUSIC

(All Dialog)

Fox production and release. Directed by James Tingling. Featured are Lois Moran, Tom Patricola and David Percy. Story by Frederick H. Brennan and Dick McEdwards. Music and lyrics credited to Dave Stamper, Harlan Thompson, Conrad and Mitchell, and William Kernell. Others in cast are Helen Twelvetrees, Frank Albertson and Elizabeth Patterson. Photography by Charles Clarke and Charles Van Emper. Running time, 60 minutes. At Loew's New York Sept. 22, one day.

An elaborate singing and dancing revue framed in the collegiate atmosphere, all done in sumptuous style, unheralded in this daily change house. Hard to guess this one. It's an odd sort of talker. These canned stage spectacles have had no test. It's story, such as it is, means nothing.

Picture is framed in the new style of a singing and dancing production, distancing an important stage production of the same kind in the lavishness of spectacle and personnel, the specialty features being framed in a light, romantic story. Revue staging is spectacular and impressive.

Picture's appeal is entirely on the basis of its theatrical production. Story which backgrounds the show is trivial to the last degree and is a hindrance rather than help. Of comedy the picture has practically none, and its romantic note doesn't register.

It's questionable whether the fans will go for a lavish musical song and dance production, only, on the talking screen. In this particular the producer has shot the works.

Co-ed college is putting on its annual amateur revue, offering a prize of $1,500 for the best original number composed and staged by a student. Hero (Tom Patricola) is rehearsing his number and the college heavy is preparing his and both are competing to have Mary (Lois Moran) lead his number, and incidentally are battling for her favor.

Tom wins out in the preliminaries, but Mary gets into one of those college scrapes which mean expulsion and is about to be exposed by another girl who sets as the price of her silence the privilege of leading Tom's number. That much planting being accomplished, the actual revue is staged in three gorgeous numbers, delivering by their very sumptuousness. It is here the picture justifies itself by its pictorial magnificence. The numbers are beautifully done in their spectacular staging and in their musical settings, the finale being Tom's romantic number, "Too Wonderful for Words," sung by Tom, with a world of tricky staging behind him.

This sequence, which takes up probably a third of the footage, is the meat of the production, the last word in prodigal studio effect.

Cast is nicely chosen. Principals all give the cheerful feeling of youth and sprightliness the situation calls for, but the adventures of these collegiate young people are rather tiresome. Director has pepped up the action with generous shots at pretty girls in all-revealing togs. For instance, there is a swimming pool episode with scores of girls in attire rivalling the Columbia's runway. Abundant sex appeal likewise in numerous sequences showing the girls in rehearsal for the college revue, Miss Moran herself being a bountiful eyeful in one-piece bathing suit or rehearsal get-up.

Musical adjuncts are capital. Early scenes are in a music shop near the campus, where a glee club foregathers for harmony sessions. Rehearsal bits make agreeable musical interludes, and the revue performance is likewise a fine musical sequence, besides its sight angles. Theme song, "Too Wonderful," doesn't sound like a best seller, although one never knows what a screen plug by a rich, silky baritone can do for a song. Still, it makes a pleasurable detail of the screen performance. *Rush.*

Riders of Rio Grande

(SILENT)

(Disc Accompaniment)

J. P. McGowan production for Syndicate Pictures. Distributed by Bell Pictures, Inc. Directed by J. P. McGowan. Photography by Hap Depew and titles by Sally Winters. Bob Custer featured and supported by Edna Eslin and H. B. Carpenter. At Loew's New York one day, Sept. 27, as half double feature. Running time, 50 minutes.

A quickie western below par and fit only for the double-feature houses. Usual story of the pretty gal o' the plains being kidnapped and held for ransom by the villainous leader of a gang of outlaws and then rescued in the nick of time by the handsome hero. What little suspense this quickie might have held was killed half-way through the flicker when it was shown that our hero was not the villain he pretended to be, but an upright individual bent on avenging the wrongs inflicted on his pardner by the dirty doers.

Almost bereft of action except for the ordinary shots of horses galloping across country or a fistic battle or two.

Custer has made so many of these tiny westerns that he walks through his paces mechanically. Edna Eslin as the leading femme has her make up spread all over her face, as if she were caught in the rain with it. Looks cute, though, and petite in contrast with the stalwart men of the plains. Simply a state-righter dying on its feet.

Greeted by a salvo of yawns at the finish.

THE TRESPASSER

(Second Review—From London)
(ALL DIALOG, With Songs)

("The Tresspasser" was reviewed in Variety last week by one of its New York reporters.

This review is from London, where "The Trespasser" had its world premiere, and reviewed by Frank Tilley, of Variety's London office staff. Mr. Tilley, who conducts a weekly column of comment in Variety on the British picture industry, is considered the leading trade paper writer of Britain.

As the first review Variety has ever received from abroad of an American-made picture, Mr. Tilley's notice is printed, following the first review on the same picture, as giving the English idea on a well made American talker).

London, Sept. 10.

Joseph P. Kennedy production. United Artists release, featuring Gloria Swanson. Sounded by RCA Photophone. Directed by Edmund Goulding from original story by director. Censors' Certificate U. Running time, 100 minutes. World premiere and run, New Gallery Kinema, London, Sept. 9, on run.

Marion Donnell.....Gloria Swanson
Jack Merrick.....Robert Ames
Fuller.....Henry B. Walthall
John Merrick Senr.....William Holden
Miss Potter.....Blanche Friderici
Catherine "Flip" Merrick...Kay Hammond

On technical advance and story value, rated about the best talker seen here yet. "Trespasser" shows definite swing away from filmed stage play and develops motion picture technique in sound-film presentation to a point not previously put on screens here. With sobs aplenty and everything figuring like a tragic ending, but swinging into reverse with a rush at end, "Trespasser" should be box-office plus here, especially as it puts Gloria Swanson into the type of part in which she is seen acting, which her last two features have not done. But these latter had not backed her off here. English audiences wait and hope that through a number of weak pictures their favorites will eventually get into something their fans will like, and with this Miss Swanson has done it plenty.

Speaking and singing, she is okay, with a soft and clear diction which does not grate and with a singing voice of the kind audiences fall for. As drama, her acting is better than anything she has done, and she is preferred in this country, at any rate, in "suffering" parts more than she is in flip comedy, especially if the former lets her wear pretty clothes most of the time.

Dialog is good and snappy, and steers well clear of melo, with William Holden having plenty of strong lines.

Robert Ames does not quite get over, being out-trouped and outspoken by Swanson in most all his scenes. After the star and Holden, most-liked work at this showing was from Blance Friderici as Miss Potter, her Cockney accent being just right both for tone and vocabulary, and got many laughs. The kid, Wally Albright, also made a strong appeal to the feminine element and will bring in all the mothers and childless middle-aged spinsters, who form 70% of picture house audiences here outside the West End.

Picture is well planted with emotional climaxes, none of which are overdone. Especially well handled is Marion's parting from her kid, with the boy running off after the nurse and not looking back as he turns the corner. This touch created much audience comment.

Marion Donnell, stenog to Hector Ferguson, elopes with Jack Merrick, rich man's son, and a few days after father Merrick horns in and persuades Jack annulment to be followed by building up of Marion through publicity and remarriage later is socially essential.

Jack agrees, but Marion does not, and walks out on him. Works for her living and to keep baby, aided by Miss Potter in a cheap apartment house. In debt, refuses suggestion she should go to the Merricks for aid on account of the kid, but learning of Jack's subsequent marriage to "Flip" Carson, which Merrick, Sr., had been playing for, goes to him and finds he is leaving for France, where Jack and bride have been damaged in a railroad smash. Near a breakdown, Marion is persuaded by Ferguson to live in the country with the baby, Ferguson being in love with her, but on the level. He has a stroke and sends for her before he dies, telling her he loves her, but Marion brings in his wife and he passes out in her arms, thinking it is Marion.

Newspaper hounds get on the trail, as Ferguson's will names Marion heiress, and she at last calls in Jack to protect the child against newspaper stories. Merrick, Sr., wants to take kid away as family heir because Jack's wife, through the railroad smash injuries, is a cripple.

Framed to carry a sob at the close of every sequence and with a luscious part for Swanson to bring the tears with, "Trespasser" made a terrific hit at the premiere and will play all the houses wired in this country and those still to be wired. *Frat.*

THE ONE AND ONLY
BERNARDO De PACE
"THE WIZARD OF THE MANDOLIN"
ASSISTED BY TWO CHARMING BANDITS
THIS WEEK (SEPT. 28th), Fox's Academy of Music, NEW YORK
WILLIAM MORRIS —Direction— CHARLES MORRISON

WALTER POWELL
(JACK POWELL'S BROTHER)
NOW PLAYING
PARAMOUNT THEATRE, NEW YORK CITY
in JACK PARTINGTON'S
"BELIEVE IT OR NOT"
PUBLIX UNIT Personal Direction LEDDY & SMITH

DANCES AND ENSEMBLES FOR "THE GREAT GABBO" Staged by
MAURICE L. KUSELL
NOW UNDER CONTRACT, UNITED ARTISTS STUDIO

We acknowledge with thanks and reprint with pleasure these enthusiastic opinions of

"The Great Gabbo"

The gigantic all-dialog singing, dancing and dramatic spectacle

Directed by JAMES CRUZE

New York Times

"Highly original and dramatic. Under Mr. Cruze's knowledgful guidance Mr. Von Stroheim gives an intensely strong characterization — the narrative is absorbing—Betty Compson gives a thoroughly competent performance."

The New York Journal of Commerce

"James Cruze has directed this most noteworthy film . . . exceedingly clever. The review scenes are done magnificently on a colossal scale and photographed in full color."

Brooklyn Daily Times

"Its instant success at the Selwyn served only to convince the producers that their original plan to roadshow this film was not an error."

New York Daily Mirror

"An exceptionally fine film and Von Stroheim is still the greatest actor in the movies. What a howling success he makes of it. And his performance is a Jannings."

Alicoate in The Film Daily

" 'The Great Gabbo,' which opened with a bang at the Selwyn last night. . . . Front rank of sophisticated talkers—Cruze is back in the directorial game with a vengeance. His singing and dancing numbers, mostly in Technicolor, are the finest we have seen to date. Here is a fine, upstanding, independent production that every exhibitor can have and none should pass by."

Arthur James in the Daily Review

" 'The Great Gabbo' is tremendous."

Harrison's Reports

" 'The Great Gabbo' is 100%"

Motion Picture News

"A corking picture."

Exhibitors' Herald

"Marks a distinct advance in the production of sound pictures."

Starring

ERICH von STROHEIM *with* Betty Compson

Donald Douglas, Margie (Babe) Kane

With a Singing, Dancing Company of 500

Revue scenes in NATURAL COLOR

Story by
BEN HECHT
(Also author of "Underworld" and "The Front Page")

Adaptation and Dialog by
HUGH HERBERT

Distributed by

GEORGE W. WEEKS, *Executive Vice President*

Presented by
HENRY D. MEYER
NAT CORDISH

World's Rights Controlled by
HARRY H. THOMAS
SAMUEL ZIERLER

BOX OFFICE RECORDS TOPPED

Thousands--TURNED AWAY--Thousands

IT'S **S. R. O.** AT

PARAMOUNT, BROOKLYN, This Week, Sept. 28

WORLD'S GREATEST PHONOGRAPH STAR

GENE AUSTIN

VICTOR RECORDING ACE

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PRESENTING AN INNOVATION IN WHICH HE INGENIOUSLY COMBINES MODERN ELECTRICAL SCIENCE WITH A UNIQUE STAGE PRESENTATION

ENABLING

6,000 OR 60,000

AUDITORS AT ONE PERFORMANCE

TO HEAR TO SEE TO ENJOY

AN INTIMATE ARTIST

A WORLD FAMOUS ATTRACTION NOW UNIVERSALLY PLAYABLE

GENE AUSTIN, Management MARTY BLOOM, 745 7th Ave., New York City

ANN HARDING in PARIS BOUND
with FREDRIC MARCH and LESLIE FENTON
Supervised by Maurice Revnes. Directed by Edward H. Griffith.

INA CLAIRE in THE AWFUL TRUTH
Directed by Marshall Neilan. Supervised by Maurice Revnes.

THE SOPHOMORE
with EDDIE QUILLAN, Sally O'Neil - Jeanette Loff
Supervised by William Conselman. Directed by Leo McCarey

BIG NEWS
with ROBERT ARMSTRONG and CAROL LOMBARD
Ralph Block Associate Producer. Directed by Gregory LaCava.

SAILOR'S HOLIDAY
with ALAN HALE and SALLY EILERS
Original story by Joseph Franklin Poland. Directed by Fred Newmeyer.

ANN HARDING in HER PRIVATE AFFAIR
by Herman Bernstein. Directed by Paul Stein.

LUCKY IN LOVE
with MORTON DOWNEY and BETTY LAWFORD
Directed by Kenneth Webb. Supervised by Robert Kane.

Every one A NATURAL

7 Big Specials and 7 Reasons WHY

1. **BIG STARS** *with established reputations on stage and screen.*
2. **FAMOUS STAGE PLAYS** *that have scored outstanding successes, enhanced in entertainment value by the technic of the talking screen.*
3. **EXCELLENT CASTS** *thoroughly schooled in dialogue.*
4. **NOTED WRITERS** *who know the requirements of dialogue pictures.*
5. **SKILLED DIRECTORS** *and supervisors who have mastered the most advanced methods of sound and dialogue.*
6. **PERFECT SOUND** *recording and synchronization.*
7. **BOX-OFFICE RECORDS** *of the first BIG SEVEN—records that speak for themselves.*

ALL MUSIC
ALL SOUND
ALL DIALOGUE

And the Next Sure Winner

OH YEAH!

with ROBERT ARMSTRONG *and* JAMES GLEASON . . . . *from the Saturday Evening Post story "No Brakes" by A. W. Somerville. Directed by Tay Garnett.*

PATHE

COAST NOTES

Adrian Dore, Phyllis Crane, James Clemmons, Wheeler Oakie and Norman Selby for "Night Club Baby," WB short.

Peter Gawthorne, "South Sea Rose," Fox.

Eddie Conrad, "Year And a Day," Sono-Art.

Ernest Hillyer, "Broadway Hoofer," Col.

Helen Ferguson, shorts, WB.

Johnnie Hyams and Lila McIntyre appear in "Head of the Family," Fox.

Leo White for M-G-M night life story.

Lloyd Hughes opposite Bebe Daniels in untitled RKO, directed by Wesley Ruggles.

Georgie White, "All's Quiet on Western Front," U.

Anne Caldwell, "Dixiana," Radio.

Nellie V. Nichols; "Rogue's Song," M-G.

Burr McIntosh and Lionel Belmore, "Devil May Care," M-G.

Ivan Linow, Jack McDonald, Pietro Gentile, "Ship from Shanghai," M-G.

Gino Corrado, "Lord Byron of Broadway," M-G.

Joe Allen, "Seven Keys to Baldpate," Radio.

Wm. Collier, Sr., Marguerite Churchill, Charles Eaton, Charlotte Henry, Rex Bell, for "Harmony at Home," Fox.

Brox Sisters, Mitzi Mayfair, "New Orleans Minstrels," Fox.

Frankie Darrow, H. B. Walthall, William Davidson, Lloyd Ingraham, F. Schumann-Heink, "Blaze o' Glory," Sono-Art.

UA assigns Emmet Flynn to direct Glenn Tryon in "Paradise Ahoy," navy story.

Daphne Pollard, "South Sea Rose," Fox.

Complete cast "Cameo Kirby," Fox, J. Harold Murray, Norma Terris, Johnnie Hyams, Douglas Gilmore, Robert Edeson, Charles Morton, Stepin Fetchit, Mme. Daumery.

Francis Ford, "La Marseillaise,"U.

Jacqueline Logan, femme lead in "Havana Shadows"; Cuban International. Cliff Wheeler directs.

J. Walter Ruben, for long term with Radio, to write scenarios and dialog.

Maurice Kussell to stage ensemble numbers for "Playboy," U.A.

Georgie Harris added "Paramount on Parade" (revue).

George Fawcett, for "Lay of the Land," Fox.

Stuart Erwin for "New Orleans Minstrels" and "Hollywood Nights," Fox.

Charlotte Walker, "South Sea Rose," Fox.

Lena Melina, latest addition to "Hell's Angels," Caddo.

Alice Gentle, "Song of the Flame," FN.

Ena Chick, "Viennese Melody," Colorart.

Hugh Herbert to write originals and dialog for Radio.

John Harvey, "Lord Byron of Broadway," M-G.

Marie Dressler, for "Vagabond Lover," Radio.

Claude King, for "Hurdy Gurdy," Fox.

Robert Edeson, for "Cameo Kirby," Fox.

Maurice Black, added "Playing Around," FN.

Camille Rovelle, added "Nix On Dames," Fox.

Joseph Franz, added "Lone Star Ranger," Fox.

Nance O'Neil, "Rogue's Song," M-G-M.

T. Roy Barnes and E. J. Ratcliffe, "Wide Open," WB.

Phillips Holmes under new agreement for Par.

Gavin Gordon, for "His First Command," Pathe.

Ray Enright to direct "Song of the Flame," FN.

Danny O'Shea, Eddie Nugent, added "Vagabond Lover," Radio.

Frank Albertson, Barbara Leonard, added "Son of the Gods," FN.

Hazel Craven, Rita Flynn, added "Lord Byron of Broadway," M-G.

Ynez Seabury, added "Acquitted," Col.

Rosa Rosanova, Nellie Nichols, added "Rogue's Song," M-G.

Frank Sheridan added untitled Victor McLaglen picture, Fox.

Dorothy Mackaill's next will be "Green Stockings," from play of same name, FN.

Eric Von Stroheim, to write original for M-G.

Radio Exhib Franchises

(Continued from page 28)

mand highly conditional. They are careful to record their belief of a newness in the industry and lack of knowledge of the inside track being responsible.

Court Ruling

The attacks on the Hay's system of arbitration, already partially sustained by Federal Judge Thatcher's ruling legalizing the credit committees, are credited by Haysites with being the work of Myers' lieutenants. Radio, they claim, has already suffered by being unable to force collection of $6,000 in film debts in one of the cities and the execution of $12,000 in contracts in another town where the system has been crippled temporarily.

That the franchise relations, as mapped by Myers and already okayed by Tiffany-Stahl, extend into a fraternalistic field, is also maintained. This calls for five pictures, from each company during the life of the franchise, on which the donators receive only negative costs while the indie organization is privileged to turn the receipts into its own coffers.

A sudden visit by Myers to the Radio Picture offices and his conference there last week with their executives and his own lieutenants did not bring a statement from Joseph R. Schnitzer until Monday. Radioites who refused to say Saturday whether the franchise agreement was off or on, as the result of the Myers' confab, refused Monday to amplify the following statement:

Schnitzer's Statement

"So many confounding reports and rumors have been circulated throughout the industry in the past few weeks regarding the RKO franchise plan," said J. L. Schnitzer, president of the RKO Distributing Corporation, "that I feel a clear statement of the facts is necessary.

"The orignal purpose of the Radio Pictures franchise was to offer a medium of enabling the small exhibtor throughout the country to assure himself of worth-while sound pictures at equitable prices. We have never swerved from this purpose. Some exhibtors have approached the franchise with the idea that they could name their own price. This, of course, was never the intention of the plan. No business transaction is a satisfactory one unless both parties thereto can make a profit. We are selling the franchises at prices which will enable us to make a profit, always bearing in mind, however, that it is equally essential for the exhibtor to make a profit. Many franchises have already been sold and many more will be sold before the season is completed.

1,200 Houses

"I confidently predict that an RKO franchise will be, in succeeding seasons, numbered among the most valuable assets of any theatre."

Radio refused to reveal the number of franchises they have obtained, or what effort has been exerted. Tiffany-Stahl, on the other hand, admitted garnering close to 1,000 long termers, and exhibtor-estimates in the trade gave Radio under 200

Theatre owner members of the local committee designated to function as a franchise price adjusting board reported that six exhibitors during the past week had applied at the local Radio exchange for information on the franchise system and were advised to take pictures on the "regular contract" basis.

An Unsolicited Telegram Reproduced by Permission of Mr. James Cruze

POSTAL TELEGRAPH - COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT
TELEGRAM
CLASS OF SERVICE DESIRED: FAST TELEGRAM, DAY LETTER, NIGHT TELEGRAM, NIGHT LETTER
TELEGRAMS TO ALL AMERICA — CABLEGRAMS TO ALL THE WORLD
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Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to. Form 2L—1448

N2 65 NL NY HOLLYWOOD CALIF SEPT 23 1929

MARSHAL MONTGOMERY CR VARIETY NEW YORK N Y
DURING THE STORY PREPARATION OF THE GREAT GABBO AND ITS SUBSEQUENT PRODUCTION YOUR UNIQUE TALENT AND PROFESSIONAL STANDING AS AMERICA'S FOREMOST VENTRILOQUIST WAS THE DIRECT SOURCE AND INSPIRATION OF MANY EFFECTS AND ROUTINE DEVELOPED BY HUGH HERBERT AND DIRECTED BY ME STOP WHAT MR. VON STROHEIM DOES ON THE SCREEN IN THE GREAT GABBO YOU CERTAINLY ACCOMPLISH IN YOUR REMARKABLE STAGE PERFORMANCE STOP I CONGRATULATE YOU.

JAMES CRUZE.

"THE GREAT GABBO"

GLOBE THEATRE, Broadway and 46th Street, New York, NOW

An Epic of the Theatre Conceived and Directed by

MR. JAMES CRUZE

From the Story by Mr. HUGH HERBERT in which

MR. ERICH VON STROHEIM

EXCELLENTLY IMPERSONATES

MARSHAL MONTGOMERY

America's Premier Ventriloquist, MARSHAL MONTGOMERY

Direction JACK CURTIS

COSTUMES FOR HIRE
PRODUCTIONS
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Carlena Diamond
Singing and Dancing Harpist
Featured in F. & M. "TYPES" IDEA

FAMOUS
MEGLIN KIDDIES
Featured by
FANCHON & MARCO

JACK
HANLEY
In Fanchon & Marco's "Sweet Cookies" Idea

RALPH SPENCE
DIALOGUE FOR M-G-M

TRADO TWINS
HERE AGAIN
Loew's State, Los Angeles
Doubling Hotel Roosevelt Hollywood

Sailing Tomorrow S. S. Ecuador for California and Points "Wet"
BOB MILLIKIN
Latest Releases
PATHE
"Haunted"
"Wednesday at the Ritz"
RADIO PICTURES
"General Ginsberg"
ARTCLASS
"Here We Are"

HOLLYWOOD REVUE
The Miracle Road-Show. 25 Stars—Chorus of 200

Cecil B. De Mille's
DYNAMITE
The Year's De Luxe $2 Dialogue Hit!

King Vidor's
HALLELUJAH
S. R. O. in 2nd Month at $2, Embassy, N. Y.

MARIANNE
Marion Davies $2 Hit at Mayan, Los Angeles!

OUR MODERN MAIDENS
Joan Crawford in another Dancing Daughter Smash!

MADAME X
The Year's Most Distinguished Talkie!

THE UNHOLY NIGHT
Record Breaking All Star Mystery Thriller!

SPEEDWAY
William Haines Romps Away with the Records!

HIS GLORIOUS NIGHT
John Gilbert's First Talkie is Great!

PENNANT WINNERS
from
METRO-GOLDWYN-MAYER
THE METRO-GOLDWYN-MAYER LION · THE GREATEST STAR ON THE SCREEN
Always Takes The Trophies!

REPAINT your S.R.O. Sign!

ALL-TALKING
SINGING
DANCING
REVUE

THE TWO BLACK CROWS

MORAN and MACK

in the laughing
HIT OF HITS!

"Why Bring That Up?"

With EVELYN BRENT and HARRY GREEN. Directed by George Abbott. Story by Octavus Roy Cohen. Adapted by Hector Turnbull. Screen play by George Abbott. B. P. Schulberg, General Manager, West Coast Productions.

MORAN: "Charlie, the Paramount advertisin' boys want us to write the copy for this Variety ad."

MACK: "Ain't that silly now? The readers of this sheet are in show business. They been hearin' for years how we clicked in the Earl Carroll show and in vaudeville and on the phonograph and in the air. We can't tell them nothin' new."

MORAN: "Tell them about our talkin' picture. That's what they want to know."

MACK: "Boy, Variety will publish the box office figures. That'll tell the story. It'll be sweet readin' for the theatre folks that have got us booked. And a headache for the folks that ain't."

EVELYN BRENT

HARRY GREEN

PARAMOUNT NEW SHOWWORLD

THE HEAD COMPANY

LAST NIGHT AT THE CENTRAL THEATRE NEW YORK MARVELED AT A GREATER BARTHELMESS THAN EVER BEFORE!
RICHARD BARTHELMESS
In His Third Sensational All-Talking Hit
YOUNG NOWHERES
Set For Simultaneous Bookings in Key City Show Houses Week of October 27th
A FIRST NATIONAL VITAPHONE PICTURE
First National Pictures
VITAPHONE 2 NEGATIVES OR SILENT
With MARION NIXON
Screen version by Bradley King
a FRANK LLOYD PROD.

ROBBINS LEADS THE INDUSTRY BY ACTUAL SALES SURVEY WITH THESE CURRENT SONG SUCCESSES + + +

THE BROADWAY MELODY

YOU WERE MEANT FOR ME + + + LOVE BOAT
BROADWAY MELODY

Lyrics by ARTHUR FREED. Music by NACIO HERB BROWN

The first great accomplishment of the talking film. The picture that reanimated music business and set an all-time Entertainment, Artistic and Box Office Record.
Started among the 10 best sellers! Still among the 10 best sellers!

THE PAGAN

PAGAN LOVE SONG

Lyric by ARTHUR FREED. Music by NACIO HERB BROWN

The song cyclone of the century. Ramon Novarro's repeated vocal rendition of this powerful musical masterpiece made it one of the greatest song properties of all time, leading all best seller lists. The song that not only rejuvenated music business but also gives an indication of its future possibilities, with perfectly spotted and perfectly exploited film music, sung by a great artist.

HOLLYWOOD REVUE OF 1929

SINGIN' IN THE RAIN
Lyric by ARTHUR FREED
Music by NACIO HERB BROWN

GOTTA FEELIN' FOR YOU
Lyric by JO' TRENT. Music by LOUIS ALTER

LOW DOWN RHYTHM
Lyric by RAYMOND KLAGES
Music by JESSE GREER

YOUR MOTHER AND MINE
ORANGE BLOSSOM TIME
NOBODY BUT YOU

Lyrics by JOE GOODWIN
Music by GUS EDWARDS

Songs that are BUY-words in the industry from the film sensation acclaimed by press and public as the "New High" in entertainment, and featuring the greatest array of stars ever assembled in one amusement project.

DYNAMITE

HOW AM I TO KNOW?

Lyric by DOROTHY PARKER. Music by JACK KING

The new season's big surprise hit. In its few short weeks of existence, the song has already climbed to eighth position in sales, and, from present indications, will enjoy a phenomenally successful life.

SO THIS IS COLLEGE

I DON'T WANT YOUR KISSES
(If I Can't Have Your Love)
By FRED FISHER and MARTIN BROONES

UNTIL THE END
By FRED FISHER, MARTIN BROONES and AL BOASBERG

CAMPUS CAPERS
Lyric by CHARLOTTE GREENWOOD
Music by MARTIN BROONES

SOPHOMORE PROM
Lyric by RAYMOND KLAGES
Music by JESSE GREER

An amazing production, depicting, in fast-moving fashion, every interesting phase of campus life, including typical college songs that everyone will be singing.

ROBBINS WILL CONTINUE TO LEAD BECAUSE OF THESE FORTHCOMING METRO-GOLDWYN-MAYER PICTURE SONGS

LORD BYRON OF BROADWAY

ONLY LOVE IS REAL
SHOULD I?
THE WOMAN IN THE SHOE
A BUNDLE OF OLD LOVE LETTERS

Lyrics by ARTHUR FREED. Music by NACIO HERB BROWN

Hollywood's pre-eminent song creators, Nacio Herb Brown and Arthur Freed, achieve their crowning masterpiece with the songs in this picture.

DEVIL MAY CARE

CHARMING
SHEPHERD'S SERENADE
IF HE CARED
MARCH OF THE OLD GUARD
POMPADOUR
WHY WASTE YOUR CHARMS?

Lyrics by CLIFFORD GREY. Music by HERBERT STOTHART

An inevitable event. Ramon Novarro's first operetta! Wherein Mr. Novarro sings four superb compositions especially written for him by two foremost American writers.

UNTAMED

CHANT OF THE JUNGLE
Lyric by ARTHUR FREED. Music by NACIO HERB BROWN
THAT WONDERFUL SOMETHING (IS LOVE)
Lyric by JOE GOODWIN. Music by LOUIS ALTER

Joan Crawford's first all-talking photoplay. Two songs of positive "hit" calibre, effectively sung in this amazing film by the talented Miss Crawford.

MARIANNE

HANG ON TO ME + + BLONDY
Lyric by ARTHUR FREED. Music by NACIO HERB BROWN
JUST YOU, JUST ME
Lyrics by RAYMOND KLAGES. Music by JESSE GREER

The great artiste's first all-talking release, being M-G-M's musical film version of the Internationally successful war play, "Buddies." Great promise is predicted for these three songs, which Miss Davies helps, vocally, to make most outstanding.

ROAD SHOW

LOVE AIN'T NOTHIN' BUT THE BLUES
Title Suggested by Jo' Trent
Lyric by JOE GOODWIN. Music by LOUIS ALTER

In this film spectacle of mammoth proportions, Charles King effectively renders what is expected to be one of the big successes of the ensuing season.

OUR MODERN MAIDENS

I'VE WAITED A LIFETIME FOR YOU
Lyric by JOE GOODWIN. Music by GUS EDWARDS

In this, Joan Crawford's first starring vehicle, the feature song displays indications of definite "hit" character. The film is M-G-M's sequel to the sensationally successful "Our Dancing Daughters."

ROBBINS MUSIC CORPORATION

PUBLISHERS TO METRO-GOLDWYN-MAYER

799 SEVENTH AVENUE, NEW YORK, N. Y.

London Chatter

(Continued from page 2)

Moissi has gone back to Vienna for "Journey's End."

London had 25 clear days in a row before returning to normal.

Harcourt Williams is new producer at the Old Vic.

With "Aphrodite in Aulis" soon out, George Moore folds up as an author.

Tom Powell, author of "It Must Be Love," is Peggy O'Neill, who stars in it.

"Hans Frost," Hugh Walpole's latest opus, deals with a 70-year-old bimbo and the girls.

Micky Powell and Layton & Johnstone are in a huddle over a talking short.

Joe Grossman, B. I. P. studio manager, can double for cockneys without a makeup.

Jack Paine, B. B. C. band, did a short at Elstree and is still asking for the last $125.

Elvey's gardener, 73, though only 30 miles from town, has never seen London.

There are muggs running studios here who ask song writers for another "Sonny Boy" by breakfast.

"The Silent House" did $18,000 at the Empire when they expected it wouldn't gross $11,500.

Merryle Hoxie, R. C. A. chief in London, is the son of photophone inventor.

Ramsay MacDonald, Fox's star of talking shorts, leaves on Berengaria Sept. 28.

Constance Collier got a gold cigaret for coaching Doug and Mary on that "Shrew" thing.

Now that the autumn chill is coming everybody's glad Elinor Glyn is staying on.

John Maxwell wears colored soft collars with white silk shirts right into the Savoy Grill.

Bramwell Fletcher snapped up by Al Woods before these film manglers broke his back.

James Thomas believes there is a fortune for guy who can Garbo-Gilbert a talker love scene.

Oswald Dale Roberts is rating raves as Charley Peace—new crook meller.

Charlie Jordan goes back to vaude after a six months' lay-off from an accident.

John Gielgud, playing Romeo at the Old Vic, is related somehow to the Terry family.

"Wake Up and Dream" passed its 200th performance 15 grand ahead of any previous Cochran record.

Marie Lohr, young enough to know better, is playing one of those aristocratic 75-year-old dames in "Yesterday's Harvest."

Mme. Tussaud's Wax Museum has already added Waghorn, the guy who broke all speed records by zipping 338 miles an hour.

Arnold Ridley's "The Flying Fool" is a flying "Bulldog Drummond." Betting 100 to 1 English won't see it till some American has made it.

The big laugh over here now is "The Taming of the Shrew" credit line "by William Shakespeare with additional dialog by Sam Taylor."

Nancy Morison, author of "Dancing Shadows," introduced jazz in India with the aid of American discs.

"AP" Romer's vacation takes the form of a trip to Washington with Ramsay MacDonald for his news syndicate.

John Drinkwater holding their baby while Daisy Kennedy, his wife, plays a violin, makes John look like the kid's grandmother.

Charlie Whittaker says Pola Negri, with no family butting in, is as easy to handle as a malacca cane.

Variety's London office, once the home of a King's legal mistress, is due to come down when the new Charing Cross Bridge is built.

Jimmy Bryson has flower boxes in the windows of Universal's floor in the otherwise severe looking Film House, the big dude.

Shaw, looking out for the future in case he should flop as a playwright, is practicing to be a pilot at the Stag Lane aerodrome.

Laura Whetter, film critic of "The Morning Advertiser," and Pat Mannock, editor of "The Picture Goer," married.

Edward FitzClarence, son of General FitzClarence, has a bit in "The Plaything." He was in the Irish Guards.

Henry Oscar playing in "The First Mrs. Fraser" is in a huddle with Ethel M. Dell over play version of her novel, "The Rocks of Valpre."

George Graves celebrated his return by performing to the Broadmoor Criminal Lunatic Asylum and got a big hand.

Joan Lowell's "Cradle of the Deep" is re-titled here, "Child of the Deep," with no kidders hopping on the hoax as yet.

Fay Compton, operated on Saturday for trouble with her nose, did her stuff two days later at the opening of "Secrets" revival.

"The God Who Didn't Laugh" is the first Russian novel to be written directly in English, and Gleb Botkin, author, has the Soviet scribes plenty sore at him for trying the trick.

"Pandora's Letter-box," authored by Doris Langley Moore, who wrote a scented volume titled "The Technique of a Love Affair," is said to be high stepping and hot.

Lawrence Schwab, here for "Follow Through," which he scored, looks sadly at the new Dominion and doubts it will ever open Oct. 3. You can see its ribs yet.

Big-hearted Sam Eckman of Metro, whose golf scores read like the Empire's weekly grosses, has put up a cup for other passion peddlers to fall out over.

Wickedest of sighs is Elsie Carlisle's, now out of "Wake Up and Dream," at the end of a 30-cent disk titled, "Tell Me More About Love."

Carl Brisson got back from Denmark just in time for the trade show of "The American Prisoner," his starring vehicle, and after seeing a mess of closeups wished he had missed the boat.

"The Skin Game" has survived a revival and a transfer, being now at St. James with the same cast except for Nicholas Hannen who foolishly left it for "The Devil in Bronze."

Swaff publishes "Adventures in Inspiration" soon. Adventures are based on the conversations with Shaw, Hall Caine, Alfred Noyes, Arnold Bennett, Edgar Wallace, Hugh Walpole and other trained seals. Morley and Mitchell Kennerly publishing.

Croakers are plenty sore at Warwick Deeping for putting the knife to their profession in "Roper's Row." With his grandfather, father and himself doctors, he insists he knows the hospital racket backwards.

British International will use Raycol for its color pictures, contract having been signed between Maurice Elvey, head of Raycol, and John Maxwell, of B. I. P. Next step is to get a picture for Harry Lachman, once famous painter, to direct.

Dupont's shooting on "Atlantic" has been completed. As it dealt with a sinking steamer and London has had its driest season in ages, with authorities curbing water wasteage everywhere, Dupont picked a bad spot to turn on the tape.

Philip Inman, head of Charing Cross Hospital in the theatre district, is going to America to pick up 150 grand. Anybody saying he has a lot of cheek will get the answer that they have still more cheek to come to London, get knocked down and be brought to his hospital for treatment.

Leslie Banks, playing Lord Nelson in "Emma Hamilton," with Mary Newcomb as the eminent Emma, is one-armed again. He played that way in "The Infinite Shoeblack." It's a break for history, for Banks, who had his left cheek knocked to hell in the war, has to play that side away from the audience. Nelson lost his left eye and right arm.

The real dirt why Gloria Swanson world premiered "The Trespasser" here is that after Joe Kennedy hocked his second-best silk shirt on "Queen Kelly" the sales boys figured a quick release simultaneously in all capitals of the world on "The Trespasser" would give him a chance to recoup immediately. As Gloria was going abroad anyway, everything fitted in nicely. Hence the London and Paris premieres before the New York opening.

Margery Binner is burning because "Variety" said Muriel Angelus had been signed for a Clayton & Waller career and would get a workout as understudy for Dorothy Dickson. Margery says she'd always had the understudy job, and in fact went in for D. D. a couple of nights when the name star became ill. All of which is on the up and up, but it's also a fact that Muriel Angelus was tried out. Her voice is a different pitch than Miss Dickson's, putting Arthur Margetson out of his stride. More than that Muriel, only 17, couldn't fill the theatre, so Margery continues to "Hold Everything" at the Palace, while Muriel on a five-year contract is waiting for her voice to grow up.

ABNER SILVER

NOW

Writings Songs in Hollywood

For Those Who Do Not Know—Abner Silver composed such songs as "Ces't Vous," "Mary Ann," "Passing Fancy," "I'm Goin' South," "Rockaby Baby Days," "Say It Again," "Bebe," "Dawning, When Will the Sun Shine?" "Bashful Baby," "I Wonder," "Marching Home," "Especially You" and "Old Fashioned Lady."

Stopping at 1733 Cherokee Ave.

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100% Talented Blues Singer

A Sensation This Week (Sept. 27)

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The little heroine of the Detroit Club fire

Exclusive Management

SAM. E. COLLINS, 1587 B'way, N. Y.

A RECORD FOR 1929--THERE'S A REASON!

SELECTED FOR OPENING BILLS

AT

PARADISE, CHICAGO—GREATER MAJESTIC, SAN ANTONIO—PARADISE, NEW YORK

AND

JOURNAL SQUARE, JERSEY CITY THIS WEEK (SEPT. 28)

THE INIMITABLE

RITZ BROS.

1929—RETURN ENGAGEMENTS—1929

CAPITOL, NEW YORK 3rd Return

PALACE, NEW YORK

VALENCIA, NEW YORK

ALL IN PERSON

STATE, NEW YORK 4th Return

The One and Only, Those RITZ BROS. Headline, Comedy Hit Attraction

AND NEVER IN A TALKIE---ALWAYS IN PERSON

THREE BROTHERS WITH BUT A SINGLE THOUGHT—TO BE A HIT!

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The UNIQUE COMBINATION in SHOW BUSINESS

Master of Ceremonies

[ON THE STAGE]

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In an Outstanding Personality Presentation at the Console of the Largest Wurlitzer Organ in America Offering Original Material Combining Music With Clever Dialogue - - - - - -

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Presiding as Master of Ceremonies in the Warner Publix Units Augmented by the Mastbaum Choral Ensemble of 50 Voices with Ballet of 32

THE TALK OF PHILADELPHIA

NOW IN HIS 28th WEEK AT WARNER BROS.
FIVE MILLION DOLLAR MASTBAUM THEATRE

Direction of WILLIAM GOLDMAN

AN ARTIST OF PROVEN ABILITY

ROBERT ALTON

DIRECTOR OF STAGE

• CHORAL ENSEMBLE of 50 and BALLET of 32

MASTBAUM THEATRE PHILADELPHIA

PHILADELPHIA "RECORD"
Feb. 28, 1929
SAID:

Excellent Bill at The Mastbaum

Gorgeous Array of Girls in Ensemble—Davey Lee in "Sonny Boy"

"Something extraordinary would be demanded of such a superb building as is the Mastbaum theatre and so the initial performance there last evening simply had to be superlative. It surpassed expectation and that was high. This was so not only with respect to the music by the symphony orchestra and on the beautifully toned organ, but also in the stage and screen shows. Lavish, indeed, was the costuming, and the settings of the stage were gorgeous. Girls and more girls trooped upon the stage to sing and to dance and the colorful costumes were in the finest taste and of excellent materials. A stage band presided over by energetic Jack Stanley provided the stir of popular music and up and down stairs trooped the chorus of men and women as the ballet danced. The singing was sonorous and spirited and the dancing was perfection. All was a testimonial to the cleverness of Robert Alton, producer."

Robert Alton

The Production Manager at the Mastbaum

"STANLEY NEWS"

Loud have been the praises of the Mastbaum theatre. Its beauties and comforts are manifold. The entertainment that has been offered sets a standard beyond any ever before attained. Such stage productions as have been offered in this showplace of the world surpass expectation and are beautiful and entirely new in conception and in realization. They are alive with color and action and are scintillant in every detail of music and the dance.

Many persons are responsible for the successful accomplishment of the Mastbaum plan to present the very finest entertainment ever offered in any theatre. Musicians, scenic artists, dancing experts and many others are doing their share, but standing forth among the coterie there is one personality that particularly commands attention. Robert Alton is the man and his genius is directly responsible for the wondrous spectacles that greet the eye on the tremendous stage of this palace of entertainment.

And who is Robert Alton? He is a dancer first of all, but more than that, he is a creative artist. It is his imagination that touches every detail of the presentations on the Mastbaum stage and the performance itself in every instance is of his conception and training.

His is a remarkable career. He is still in his twenty-sixth year, and he is at the forefront of his profession. There are few, if any, men of his years who are in such responsible position in the theatre.

It was at Bridgeport, Connecticut, that Robert Alton was born. He early manifested a special liking for the stage and he devoted himself to mastering the intricacies of various styles of dancing. He became so proficient that he was soon in demand for professional appearances and when he had served a grilling apprenticeship, he found place as dancer in Earl Carroll's Vanities. But Alton was not content. He had a desire to produce and he would not be denied. His excellent taste and his ability to direct resulted in his recognition as an artist and he was selected without hesitancy to devote his talents to the Mastbaum's mammoth productions.

THE PHILADELPHIA "PICTORIAL"
February 28, 1929
SAID:

"Robert Alton, the creator of the stage offerings, could not have done much better in the matter of impressiveness had he possessed a magic wand. His ballets and living pictures were as charming as these eyes have beheld in many a day."

EVENING "BULLETIN"
Feb. 23, 1929
SAID:

"After this comes the stage presentation, on the merit of which the success or failure of the houses is to be largely determined. For the opening, Clark Robinson and Robert Alton, who have charge of this part of the program, have provided the most elaborate and costly presentation yet offered in any movie house in the city. In it a stage band, a chorus and ensemble of about sixty singers and dancers participate, with Jack Stanley acting as master of ceremonies."

WITH THE SKOURAS BROTHERS, IN ST. LOUIS, FOR 2½ YEARS
NOW WITH WARNER BROS., PHILADELPHIA

Chatter of Paris

(Continued from page 4)

one certainly must know the tongue to get all of what Paris has to offer out of it.

"De La Folie Pure"

Otherwise "Pure Folly" is the Folies Bergere show, by Louis Lemarchand and a host of assisting creators. An English comedian merely known as Randall is its chief mime, and averagely funny. He looks juvenile under a topper, although a bald pate exposes him sans chapeau. (That last crack the French influence already!)

A number of production and personality highlights, such as the Dayelma ballet; that zippy Jackson chorus who would be production wows in America, and Jackson (whoever he is) would be a cinch for Publix unit troupes; Yvonne Guillet; Georgia Graves, ballet specialist of extraordinary expression and interpretation; Epp Sisters; mildly amusing low comic, E. Dellys; Betty Compson and M. Balpetre, among other principals, who slip in and out without any great impression or impressiveness.

"Ce Que Disent les Fleurs" ("What the Flowers Say") is a pretty ballad which has American possibilities—on its tune alone—with a new lyric. Yvonne Guillet sang it well, but more notable is the scrim and stereopticon effect, which the Broadway boys may have already annexed secretly. That goes also for a corking set of jazzing Ethiopians in the "De la Harpe au Banjo" ("From Harp to Banjo"), evolution dance, evolution showing oversized papiermache Aframericans mechanically in the throes of torrid jazzique. A giant trombone slides; a pianist thumping the keys; saxophonists sway, and it's thus far the most striking novelty set seen on both sides of the pond. But a set doesn't make a production.

Organ for Aid

On the other hand, the inclusion of an organ as supplement to the pit orchestra is a great idea for American revue productions. That's bound to be copied with new legit theatre construction, if any, on Broadway. It certainly contributes an ofttime startling effect to switch from full orchestral accompaniment to the organ, particularly in the ballet evolutions.

Just to spoil this nicety, the sloppiness of stage presentations is remarkable. Scene shifting is almost spotlighted, so meagrely are the glims doused. It reminds of the Chinese theatre where not only the stage crew stays on the rostrum with the cast, because the audience is supposed to have eyes only for the thespians, but the electricians, stage hands, et al., make their toilets, participate in light lunches and the like. Here, there are no tormenters so the backstage crew in the wings is readily discernible from an audience angle. There is no pretext at anything else.

The stage manager, as scenes are being changed, comes into full view downstage center, as he surveys the general picture. As there is no olio lowered to mask the backstage mechanics, and as he must have sufficient light to get a load of things, so does the audience likewise. And nobody seems to mind it.

"Paris Qui Charme"

This is the second edition of Leon Voleterra's "Paris Has Charm," credited to Albert Willemetz, Jean Le Seyeux and Saint-Granier, but whose principal interpolations are American song pops. Incidentally, the latter of the three authors, Saint-Granier, reviewed at the Empire music hall, rates as second only to Maurice Chevalier and is noted for his facility with the pen and piano as well.

Harry Pilcer is the principal personality of this Casino de Paris revue, but it remained for the volatile Ann Suter, American jazziste, to stop the show cold with her unique comedy song salesmanship. A cooch accompaniment to "Diga Diga Do," "Ain't Done Right by Nell," with broad bucolic interpretation which the native French relished regardless of the unfamiliarity with the tongue; and "Da-Da, Come and See What Charlie Is Doing" rang the bell heavily. This latter is a British ditty, but a cinch for America where a novelty comedy-stuttering song always goes. Miss Suter has improved extraordinarily since last seen. She works broadly and grotesquely and while not quite of Sophietuckeresque proportions, is physically impressive.

A remarkable adagio team, Florence and Grip, will go well in the cinematic cathedrals; the girl's fine with the control stuff. Rowe Sisters, working chiefly with Pilcer, look svelte and can troupe. Those 16 Lawrence-Tiller Girls are notably agile and rhythmic. Robert Burnier sings "Precious Little Thing Called Love" and kindred pops in French and is a fair juvenile.

Pilcer enjoys a unique niche as a local fav and is thoroughly at home. "Chiquita" was another American pop for his early specialty with the Rowes, who look like twins. The hit of the recent Parisian success, Lew Leslie's "Blackbirds" (original company), "I Can't Give You Anything But Love," along with Eddie Cantor's "Makin' Whoopee," comprise the song outstanders.

Take away the stairs from this show and the Casino would be sans an attraction. A stair set was never so important to a production as it was overworked here. Everything stairs — dances, drills, maneuvers, finales, all on long, steep stairs.

Jack Forester, probably English, is better as a French juvenile. When he assays American song pops with b-roop-pity-poop Helenkaneish variations he is quite ordinary. With Dandy, fair low comic, they perpetrate some old outmoded hokum such as "Strolling Throught the Park One Day"; the stage cleats which permits them to bend into acutely oblique angles; the "Sweet Adeline" harmonization later on where the false-note singer is invited off stage and is shot.

Georgie Hayes, toe jazziste, doing a fake femme personation, had 'em a bit puzzled as to sex.

Usual nude stuff in both revues, with frank exposure above Annapolis. Fairy scene. Steal on the large bedset from last year's "Vanities," proving that it's sometimes the other way round.

Cinch waltz song hit for America is "Les Femmes que nous animons" ("The Women We Love").

The Ambassadeurs

Far-famed Ambassadeurs a disappointment. Doesn't compare with New York's Central Park Casino. Edmund Sayag also enjoys the city's property on the Champs Elysees as does Sid Solomon with the C. P. Casino. The Ambassadeurs is smaller and the take is heavier. Paris nite clubs have it all over the Broadway joints for rolling up a check, charging post-prohibition prices for otherwise legal vintages. Food scales ditto.

Ambassadeurs was caught on its final night by invitation. Sayag is converting it into a theatre with the restaurant adjacent on the spacious surrounding property he has access to. Counting on the theatre, most likely to be a revue policy, to serve as a come-on for the restaurant.

Gus Arnheim's Californians purveying great dance music. After three months they opened Sept. 30 at the Savoy hotel, London, for a similar period. Successful but homesick, terribly, and not wild about Paris.

Peggy Joyce and her new Lord Furness fussing muchly about her.

BRITISH FILM FIELD

(Continued from page 4)

to be his intention to put in his B. I. P. product, as he can't get West End play dates. But with the stuff he's got from Elstree to date, with the exception of "Blackmail," he'll find it tough to keep Regal out of the red if he plays that way. "Greenwood Tree" around Christmas time might get a break there. But "Plaything" and "American Prisoner"....for the luvamike!

Isidore Schlesinger has made a deal with the German Tobis group to amalgamate with British Talking Pictures Company, and he is chairman of the joint group. This merger goes for the British Empire and Mandated Territories only, and looks like it is aimed at Western Electric, as Schlesinger has patents which are okay here and most American distributors are playing their stuff over British Talking Pictures equipment in theatres wired that way.

Exhibitors' Association is figuring to have its own equipment inspection committee as a setoff to that now being run by the distribs. Trouble is theatres are not being okayed on equipment merely on the reproduction results, but probed as to all sorts of inside details of their business, which is getting them sore, especially as they believe these details are all being passed back to Western Electric.

Sewell Collins is directing a full-length talker for Gainsborough at Islington. Adapted from the late Alfred Lester's vaude playlet, "The Night Porter."

Alpha Company, small indie distrib here, has signed up around six dozen vaude artists for two-reel sound films starting next week.

The "find the payroll and be the star" racket is being worked again. Two pictures being made that way at the moment, one with poppa and mamma sitting around the set and telling how wonderful their boy is as a film actor!

British Masterpiece Company all shot just now. Lambart holds up the counter in the Trocadero Long Bar and finds future film stars. Only qualifications, $5,000 or more, and what Lambart tells is a film face.

1ST SPANISH PRODUCER

Company Formed at Barcelona—Native Backing

Barcelona, Sept. 20.

Cinematografica Espagnola, to produce and distribute, has been established here.

Leading Spanish industrials are members of the board.

It's the first all-Spanish producer.

AMERICANS FALL OFF FOR AUSTRALIAN USE

Statistics on Australian film imports reveal a falling off of American product in 1928 and an increase of over 100% on English features sent to the Antipodes.

Number of features imported from each country since 1925 by Australia is:

American	
1925	674 features
1926	649 "
1927	621 "
1928	512 "
English	
1925	25 features
1926	24 "
1927	39 "
1928	74 "

Italian Merger

Rome, Sept. 20.

"Cinema Italiano" has changed its organization into a syndicate of independent Italian exhibitors. Idea is to rent films, with the first film to be distributed being "Sole," produced by Alessandro Blassette for the Augustus Co.

Latter company, with S. A. C. I. A., Suprema and Society of Italian Film Authors—four Italian producing companies—have merged under the title of Censorzio Italino Productory, with headquarters here.

Goldbrick Berlin Singers With Old U.S. School Gag

Berlin, Sept. 21.

Berlin theatrical enterprises are in the habit of going bust two or three weeks after they open, but the record has been hung up by the "People's Opera of the East," which blew up three weeks before it opened. Stolzenberg, a former opera singer, and Kallenberger, a Dutch financier, applied to the police for a license to produce, but never received it.

A large group of singers, several conductors and a full-sized chorus had been rehearsing for two weeks before it became known that the managers couldn't meet the demand for a deposit made by the authorities.

Stolzenberg had offered 12,000 marks, but the police demanded 50,000. The troupe has no hold on either Stolzenberg or his backer, as neither of them signed any contracts without the clause, "On condition that the police grant a license."

Many of the victims gave up good provincial engagements, lured on by the bait of an appearance in Berlin.

Charges are made Stolzenberg used his position to get money out of singers whom he planned to engage. The gag was to praise their voices and to promise them big roles if they would take a few finishing lessons wtih him. The police are investigating these charges.

ORSKA BREAKDOWN

(Continued from page 2)

duction and a moving treadmill in another. But here he combined both and added a series of traps which brought up whole scenes from the cellar. In the middle of the second act the revolving stage got caught in one of the treadmills and the trap just wouldn't rise.

So they called it a day for the actors who had known their parts for weeks and went on rehearsing the scenery for several days. An officer of the police had to be assured that no lives were being endangered. This is the first time the police have ever checked up scenic equipment.

The production of educational shorts has fallen off in Germany during the last three months. Only 164 with a total of 85,000 meters were viewed by censors in the second quarter as compared to 207 with a total of 129,000 meters in the first.

BERLIN EXHIBS OFFER 8-MON. AVERAGE BASIS

Berlin, Sept. 21.

Exhibitors are kicking at the high percentage asked for talkers and so their Berlin association has made the following proposal to the distributors:

On the basis of the eight winter months of the season, a weekly average of receipts shall be set. What the talkers take in above this figure shall be divided on a fifty-fifty basis between exhibitor and distributor.

This is generally commented on as a sensible proposal which should be acceptable to both parties.

Popularity of American Pictures Annoys Soviet

Berlin, Sept. 21.

Lunartscharski, for years the minister of education in Soviet Russia, is retiring. It is said that his retirement has been forced by radical elements who find his culture too universal. They want merely the propagandistic views of the Soviet to be spread abroad.

In conjunction with the retirement of Lunartscharski is a demand for the sharpening of the censorship of all non-Russian films.

It is claimed that particularly the American pictures present middle class morality in much too favorable a light. Monday is the only day in the week when foreign films may be shown, and the Soviet is reported to be annoyed that the attendance on this day is generally better than the rest of the week when the home brand of film is put on.

BUDAPEST

Budapest, Sept. 16.

In spite of unusual heat the theatrical season has taken an excellent start. Of four new plays, one remarkable for its weakness is "Budapest Family," adapted from a former comedy success by Szenes, "The Rich Girl," and now fitted with musical numbers by Rado. "Szepasszony Kocsissa" ("Lovely Woman's Servant") is another variation by Moricz on his eternal subject of "The Taming of the Shrew." The types are too local and the play is too obviously written as a vehicle for Miss Fedak to be of interest out of Hungary. It isn't a good play, but the acting of the leading couple —Fedak and Hegedus—carry it along.

Vigszinhaz has discovered a surefire success in "Two Girls on the Street," by Emod and Torok. Subject is all the title promises. There are several girls of the streets in the play, but on the whole it is delightfully sentimental, touching and humorous withal. Story has to do with an innocent but shrewd country girl who loses her job because she won't let her employer have his way. She is picked up by a girl who has sunk to the depths. The latter brings Vica up to be a decent, educated girl, while Vica manages her friend's affairs so well she is able to quit her doubtful profession. Play is well done, comedy characters very amusing and the acting capital throughout. A new actress, freshly imported from the country, made a hit in the part of Vica. She is Margit Dayka.

Belvarosi theatre opened under new management. Eugene Heltai and Melchior Lengyel, both well-known playwrights of the first order, president and vice-president of Hungarian Authors' Association, respectively, are the managers.

The theatre is small and not destined for big business, but for select productions. New play is "Dramatists and Burglars," by Lengyo and Karinthy, extremely clever and very novel satire, dealing with a successful dramatist who tells his colleagues at the club the subject of his latest play, a crook comedy.

The lines are brilliant, the crook scenes thrilling and the inside chatter of the playwrights' club amusing. "Dramatists and Burglars" ought to do well abroad and on the screen.

In spite of last season's bad results and continued economic slump two new theatres are scheduled to open in the fall. Both small and extraordinary, one to play Grand Guignol and the other plays of the "Prisonniere" type, that wouldn't pass muster in other legit houses. What the censor will have to say to them is another matter.

Ufa Asking 45% of Gross for Talker In German Houses

Berlin, Sept. 21.

"The Lichtbildbuehne," an opposition sheet to the U interests, reports exhibitors are up in arms against the rental demands made by Ufa for its coming sound and talker program. Contrary to the usual figure of 30% of the gross, the Ufa is asking 45%.

In this category are included the Fritz Lang "Trip to the Moon" picture, merely synchronized; Janings' film directed by von Sternberg, and "White Devil," "Melody of a Heart," "The Last Company," "Sicilian Nights" and "Slaves of Passion."

Although no definite statements have been made by Ufa, it is doubtful whether any of these, except perhaps the Jannings picture, will be all dialog.

Ufa's New York office this week sent out a statement that "Melody of a Heart" will be offered in New York in December and will be all-dialog. A version has been made in English as well as German.

EGYPT

By EDWARD ASSWAD

Cairo, Sept. 12.

An agreement has been concluded between Aly El Kassar, vaudeville magnate, and a group of foreigners, with a view to erecting a summer theatre at Ramleh, Alexandria, for next season.

The Ramses season at Zizinia, Alexandria, has reached its height. Receipts are running around $450 for ordinary nights and $650 up to $750 for Fridays and Sundays. This success is due to the selection of plays and efficient means of publicity.

The Gramophone Disk Company has agreed with the well-known singer Soraya to record a series of numbers.

The singer Malak, who appears at Casino Bosphora at Cairo, has been arrested on complaint of her husband on the plea that she was wrecking their married life. The husband now claims $25,000, which sum he gave her as a marriage settlement.

Fuad Bey Noman, a Cairo notable, had been at Marie Mansour's dancing hall at Sislila, Alexandria, where he had been involved in a dispute with another spectator. He became excited and his friends took him to his hotel, where they ordered him a drink. Before he could touch his drink, however, he fell dead.

The proprietors of theatres at Aleppo have agreed to raise the price of seats in their houses, hoping to recoup losses sustained during the last five years.

Syria and Lebanon

A Bulgarian circus arrived at Beyrouth, in Syria, and proceeded to Aleppo owing to the refusal of Khadr El Nahas, the Syrian impresario, to engage it at Beyrouth.

Saml Shawa, the violinist, arrived at Beyrouth to make disks for the Columbia company.

A new theatre is being built at Damascus in place of the one which was damaged by fire two years ago.

The national Boy Scouts troop of Damascus visited Homs, Haham and Aleppo, but the government did not allow them to perform, on the plea that anti-government songs were included in their repertory. The troop returned to Damascus after lodging a protest.

Owing to the trouble now prevailing in Palestine, arrived at Beyrouth, Syria, three singers and 17 dancers.

Russia Scans Sound

Berlin, Sept. 21.

Trainin, the president of Sovkino, the official Russian picture organization, has returned to Moscow from a trip through Europe. He has been studying the sound and dialog film and reports that Russia must immediately follow the lead of America and Germany.

For experimentl purposes a milliam dollars will be placed by the government at the disposal of the various subsidized picture organizations.

NATURAL SO

WE PUBLISHED "CAROLINA MOON" - HERE'S ANOTH

ALL THAT I'M IS SYMPA

NOW LEAVING "CAROLINA", ENTERING "GEORGIA"

GEORGIA

"GEORGIA PINES" RENDERED BY DICK ROBERTSON, WON TH

Majestic
Theatre OF THE AIR
An International Network from Canada to the Gulf and from East Coast to West Coast
33 WEST 43ND STREET · NEW YORK, N. Y.
Telephone: LONgacre 5151

Mr. Archie Fletcher
Joe Morris Music Publishers
1587 Broadway
New York City

September 13, 1929.

Mighty Monarch of the Air

Dear Archie:

The song that I picked as the best song of the ten sung last Sunday night was "Georgia Pines". More than likely Dick Robertson's rendition of it also had a lot to do with it, but after going through a week's stack of fan mail I find that the public also voted the way I did. Eighty per cent listed "Georgia Pines" first.

Trusting that I will receive my orchestration tomorrow so I can include it in our biggest program, September 15th, I am

Sincerely,
MAJESTIC THEATRE OF THE AIR

Director of Broadcasting

M.M.

JOE MORRIS

ARCHIE FLETCHER

1587 BROADWAY, NE

SONG HITS

E'S ANOTHER HIT BY THE SAME WRITERS

'M ASKING

BY BENNY DAVIS AND JOE BURKE

S

ATTIE

GIA" FOR ANOTHER POSITIVE HIT-HERE 'TIS!

PINES

ON, WON THE MAJESTIC RADIO SONG CONTEST

BY JO' TRENT & PETER DE ROSE
WRITERS OF "MUDDY WATER"

LT MUSIC CO.,

TCHER GEN. MANAGER

NEW YORK CITY

CHICAGO
808 WOODS BLDG.
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JACK COOMBS BAND AND ORCH. DEPT.

Girl Stranded in St. Johns, N. B., for 2 Wks. Sues Agency Firm for $50,000

Kitty Robinson, who says in a $50,000 suit brought by her in the N. Y. Supreme Court against Ike Weber and Phil Rosenberg, that she is "engaged in the vocation of dancing and singing and also as an actress," sometimes appearing with her brother, complains of the rough time she experienced when left stranded in St. Johns, N. B., after the first week of what was to be an engagement of at least six weeks. Miss Robinson says she was given her fare only one way when she left New York for St. Johns to fill her date and that she had to beg and borrow from strangers to get back to Broadway.

Miss Robinson recites in her complaint that Weber is a manager of burlesque acts and that Rosenberg is associated with him as partner. She met Rosenberg June 30 at Weber's office in the Columbia theatre building, recommended by a mutual friend. On the same occasion, Miss Robinson engaged to appear in a musical show in St. Johns, for not less than six weeks.

For one week Miss Robinson appeared at the Majestic theatre. At the end of it, she charges, Phil Berg, the manager, refused to pay her salary, explaining that he didn't have it. Neither did the other performers in the show receive pay envelopes, says Miss Robinson.

Stranded for Two Weeks

Kitty in a strange city, miles from Broadway, without funds to take her back or to stay in St. Johns. She sent a hot wire to Weber and Rosenberg to send her the necessary to buy a ticket for New York. Defendants refused to come through according to the plaintiff's tale. She was stranded for two weeks in St. Johns.

Finally getting home, Miss Robinson says, she became sick from her experience, suffered a nervous breakdown, and was placed under the care of a physician, since which time she has been unable to work.

CHI UNION'S CHARTER NOT YET PASSED ON

Washington, Oct. 1.

Actors' Union of America (Chicago), has made application to the American Federation of Labor for a charter.

Questions put to William Green, federation president, brought statement that nothing had yet been decided. "Application constitutes a difficult problem to decide and no definite conclusion has yet been reached," said Green.

Asked when he expected to reach a decision Mr. Green stated not under 10 days to two weeks—maybe not then.

$7,500 for Jolson

Al Jolson will go on the air Oct. 15 (Tuesday) on the Pure Oil Hour, receiving $7,500 for 10 minutes of broadcasting.

Jolson will broadcast direct from Hollywood on station KFI, with the N. B. C. carrying the program through its national networks tie-up. Understanding is that Jolson is to sing four songs, to include at least two numbers from his current Warner picture release, "Say It With Songs."

RAE'S FOX CONTRACT

Hollywood, Sept. 1.

Fox has put Rae Dooley under a 20-week contract. Agreement is in five separate periods of four weeks starting at $1,500 weekly and grading $100 week increase for each period to $2,000.

Miss Dooley is to be used in a half dozen of next season's pictures. Harry Weber agency arranged.

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TISHMAN IN CHARGE OF 16 ORPHEUM TOWNS

Keith's Orpheum (western) circuit of 24 theatres and approximately 22 weeks of playing time, will be booked in two sections under a rearrangement brought about by Keith's booking head, George Godfrey, who personally supervises the Orpheum bookings.

The Orph time, stretching westward from Syracuse to Kansas City, inclusive, will be booked by Harry Kalcheim. Balance, including all of the west coast, goes to Sam Tishman. Latter transfers from his post as assistant booker of Keith's New York houses. Godfrey remains in charge of both groups.

Change on the Orph book, from talk around, is regarded as decidedly for the better, since it relieves Kalcheim of the strain of booking the entire circuit. Tishman is reported highly satisfied with his move.

When Tishman resigned from the booking office recently the reason given was his objection to an assistant booking role under Collins. He returned last week to the same job.

Kalcheim, like Tishman, is from Chicago Keith office. They are equally familiar with the west.

Stratton's Shift

Another change at the same time brings Chester Stratton, another of Collins' assistants, into Godfrey's private office to handle the detail work—handling booking slips, routine correspondence, etc.

I. R. Samuels steps into Tishman's place with Collins on the New York book.

The two Orph circuit bookers and their towns:

Kalcheim — Syracuse, Rochester, Chicago (2), Milwaukee, St. Louis, Kansas City, Cleveland.

Tishman—Minneapolis, St. Paul, Winnipeg, Salt Lake, Denver, Omaha, Los Angeles, San Francisco, Oakland, Calgary, Spokane, Portland, Vancouver, Seattle, Tacoma and San Diego.

Publix, RKO Capitalize St. Paul Uplift Craze

St. Paul, Oct. 1.

Publix and RKO are crashing a civic improvement program which has the old town dizzy.

New Paramount theatre, remodeled Capitol, formerly F. & R. de luxe presentation spot, has new seats, drapes and much gold paint.

Cost price said to be in neighborhood of $125,000. Opening with "Dance of Life," the house did big business due to publicity on both film and the new interior.

Downtown streets took on gala aspect with every lamp post blossoming with flags and Paramount banners. House closed 10 days for the job, with workmen dashing around on 24-hour schedules. Bill O'Hare is manager.

Not to be outdone, RKO came through with the same improvement scheme for its Palace, directly across 7th street from the movie house.

Ray O'Connell, manager, lists cost at $108,000, including new lighting system. St. Paul voters okayed $15,000,000 worth of bonds to dress up the city generally at the elections.

Another 2-Hour Agent

Joe Sullivan and Nat Sobel will operate out of one office under a joint agency franchise granted them by Keith's.

Application to Keith's from an outside agency firm for a franchise similar to that recently issued to Benjamin David, which permits David in the booking office two hours daily, is under consideration.

VETERANS SPLIT

Brady and Mahoney, in vaude together for almost 30 years, have split.

Leslie Takes Apollon

Dave Apollon is the first engagement made by Lew Leslie for the latter's proposed "International Revue."

Morris office fixed it. No date given for rehearsal.

DOUG LEAVITT and RUTH LOCKWOOD

In "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

This week (Sept. 28), Keith's Palace, New York.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

N. V. A. ROSTER GROWS 416 IN WEEK

Response to the National Variety Artists' four-week drive for new members has increased the club roster by more than 400. Last figures, released a little over a week after, the drive began (Sept. 23), show 416 applications, including the life membership subscribed to by George Jessel.

Prior to opening of the campaign there were 4,100 paid up members, bringing the total now to about 5,500.

The 400 applicants in about a week set a record for new members in any like period since the actors' own club was founded.

With Pat Casey general organizer for the drive, all recognized agents doing business with the larger theatre circuits are soliciting on the N. V. A.'s behalf the non-N. V. A. members among their acts. This includes the Publix agents, with the Publix organization standing behind them and aiding materially.

Until inception of the N. V. A.'s new regime, headed by President Eddie Cantor, the Publix circuit never had more than slight interest in the N. V. A. The Fox company, which is going all the way for the actors' organization, stands in the same category, being in energetically for the first time.

Also unheard of until now was the idea of a vaude agent pulling for the N. V. A.

Another branch of the variety business enlisted by Casey to meet the same end is the house manager. Each has been appointed a committee of one to induce acts to join, and considerable co-operation has been added from that source.

Membership drive, during which the initiation fee is knocked off, will run for three more weeks.

Durante Trio's Film Pay

Paramount's optional agreement with Clayton, Jackson and Durante calls for $12,500 for the first full length production, with a maximum of two weeks in the making at Par's Long Island studio. Overtime will be prorata by day or week.

It is expected the picture will consume between t[illegible] and four weeks. The trio's former band at the Club Ambassadeurs will be in the talker.

For the second picture IF the option is exercised, the boys will pull down $50,000 flat.

"Sister Act" Split

Matrimony has split another standard sister team. Madelyn Lane (Lane and Mahoney) hopped off with James Murphy, contractor, last week at Newark, N. J. She subsequently notified her partner, Kathleen Mahoney, that show business was out from now on.

Miss Mahoney has formed an alliance with Billy Sulivan for a new act.

Royal Order of Cut-Throats Must Always Double-Cross or Do Dirt

A new society, without office or headquarters, of show people is called the Royal Order of Cut Throats. Membership gives permission to double-cross or do dirt to a fellow-member.

It is said that any member failing to follow the prime objects of the society will get air. The principal double-cross so far experienced, explains Al Trahan, president of the Cut Throaters is check dodging. This has become so prevalent amongst members eating or drinking together that in many instances the check was left entirely unpaid through the disputants carrying the argument right from the table to the sidewalk.

Mr. Trahan is averse to this method. He claims the proprietor of the restaurant may not be a member and is the double-cross sufferer. Only members of the order may be nicked or gypped, he states.

Trahan, known as Chief Cut Throat, has as main assistant Ken Harlan, called the Scissor Man. In other societies Mr. Harlan would be termed the recording secretary. The only officer with a plain title is Bill Blumberg, as treasurer. Mr. Blumberg was double-crossed the instant elected to office. No one has paid any dues.

Popular

Trahan says the Cut Throat Order is growing in popularity, especially since there is no commercial aspect to it. The membership list will not be given out to any hotel or instalment house; the members want no discount and will cross anyone offering it; that it is purely a social society and if anyone pure is a member that's a double-cross, and to do dirt to another is no moral crime or conscience hurter.

In what form dirt may take, Trahan says everything goes.

Money

No member is allowed to loan another member money. That being the easiest way to double-cross or do dirt, the officers claim, the first rule of the order was to hang on to your dough.

Members are elected upon their general standing. Married men are not barred, though bothersome. Women, whether wives or else, out.

Reports by members when doing anything dirty must be filed at once with the treasurer. If the treasurer is able to sell the dirt story for coin, that goes into the financial reserve. Upon the treasurer securing any money he must distribute immediately pro rata, to prevent the treasurer going wrong.

Central Park Convention

At present the order has 1,400 members, says Mr. Trahan, besides himself. They are scattered all over the country, but each can double-cross another at long distance.

An annual convention is being set for each July in Central Park, New York, with the order paying transportation and feed bills for all out of town members. To do that, Mr. Trahan says, it may be necessary to double-cross the railroads, but before doing so a member of each road will be elected to membership.

Mr. Trahan is emphatic that everything in the double cross or dirt way must be strictly on the level.

HOPED-FOR LENIENCY FO MRS. PANTAGES OPPOSE

Los Angeles, Oct. 1.

Troubles of Mr. and Mrs. Alexander Pantages multiply. District attorney will strenuously oppose any attempt to gain a parole or suspended sentence for Mrs. Pantages, who stands convicted of manslaughter and facing one to 10 years in San Quentin.

Sentence is to be passed Friday (4) after argument for a new trial is heard.

Pantages himself has been denied a change of venue by Superior Court Judge Fricke and the work of swearing in a jury has begun. Pantages will challenge most of the veniremen, seeking to demonstrate that newspaper publicity has inflamed and prejudiced almost every citizen against the showman.

Alexander Pantages went on trial today (Tuesday), facing charges on two counts of assaulting Eunice Pringle, 18-year-old dancer. She alleges an attack in the theatre man's office when seeking a booking for her act.

If convicted Pantages faces a penalty of from 1 to 50 years.

Surprise is that Max Steuer, New York attorney, brought here to defend Mrs. Pantages in her manslaughter case, will not represent Pantages. Steuer left for the east while jury was still out deciding Mrs. Pantages' fate.

Pantages, out under $25,000 bail, will be confronted by at least 20 state witnesses, all of whom have been closely guarded by police since the alleged attack.

Another List of Phone Numbers in the Discard

Harry Lenetska, of the William Morris office, was married yesterday (Tues.) to Heloise Altschul, non-professional, at the Rutgers Club, 91 street and Riverside Drive, New York, Dr. Norman Salid performing the ceremony. Following a luncheon attended by relatives and close friends, the couple sailed for Bermuda.

Mrs. Lenetska is the daughter of Mr. and Mrs. A. H. Altschul, her father being a New York brush manufacturer.

Bachelor dinner given to the bridegroom Saturday night at the Friars Club was under the direction of Benny Thau, Lester Hammels and Ed Meyer. Tickets issued for the affair labeled it as a "last fight for freedom, Harry Lenetska vs. Valued Friends."

S. Jay Kaufman acted as toastmaster with Lester Allen and Jack Pulaski designated as the official interrupters. Among those who spoke or tried to were Jay Flippen, William Morris, Jr., Abe Lastfogel, Bill Grady, Edgar Allan Woolf, Borros Morros, Lew Clayton, Irving Tishman, Harry Rose and Lenetska. Presentation to the guest of honor was a card case containing tickets for a complete Bermuda honeymoon trip.

The dinner held in the main ballroom of the Friars Club was voted one of the hottest affairs of its kind ever on the main stem. Following the Rabelasian speeches the 75 guests adjourned to the main dining room of the club where practically everybody got the hot foot, the hot seat or the hot spoon.

Colored Folks Engaged

The engagement of Nina May McKinney, colored picture actress, to James Marshall, manager of the colored Lafayette, New York, has been confirmed.

Miss McKinney is now on the west coast, appearing in the M-G-M film, "Hit It Big."

The McKinney-Marshall wedding is expected to occur on Miss McKinney's next trip east.

Lewis-Shaw Dissolve

Lewis and Shaw have dissolved as a vaude team after five years. Harry Lewis has opened a booking agency for placement of radio talent, while Peggy Shaw will do a new act with Herman Frey.

Esther Ralston's Flyer

Los Angeles, Oct. 1.

Esther Ralston, Paramount, opens a four-week flyer in vaude Oct. 26, at the Orpheum, San Diego.

BIG TALKERS CUT DOWN ACTS FOR BILL

U's "Broadway (film) will cut the vaude end to four acts in Keith's New York vaudefilm houses first half next week (Oct. 5). Picture runs 105 minutes.

"Street Girl" (Radio Pictures) will do the same the week following.

Keith bills were trimmed to three acts in New York the current first half due to running time of "Show Boat" (U).

Carlotta King at $1,050

Los Angeles, Oct. 1.

Carlotta King opens a tour of the Orpheum houses here Oct. 12.

She is receivng $1,050.

Two Teams Torn Up

Teams of Born and Lawrence and the Dean Bros. have split, with Jack Born and Barney Dean joining up as a new combination.

ONLY 300 HOUSES VAUDE

F. F. Proctor's Will Names Many Aged Employees For Substantial Amounts

Perhaps the most outstanding reward for service loyalty in the show business came out when the will of the late Frederick F. Proctor was filed for probate in the Surrogate's Court in Westchester County, N. Y., Sept. 24.

Of the list of legatees, devisees and other beneficiaries of the Proctor estate, estimated at $15,000,000 or more, the biggest amount for loyalty goes to Clarence H. Wallen, living at 259 Primrose avenue, Mt. Vernon, N. Y. For 33 consecutive years he had been general manager of the Proctor enterprises. When the estate is settled the Wallen legacy will amount to $100,000 or more; this sum covered in cash, stocks and bonds.

George E. Waller, Charles' older brother with Proctor for 49 years, recognized as F. F.'s financial man, will receive the interest yearly on $750,000. In the event of George's death prior to that of Clarence's the $750,000 bequest income is to be turned over to Clarence.

Edward C. Jackson, of 33 E. Lincoln avenue, Mt. Vernon, nephew of Mrs. Proctor, who entered the Proctor employ about seven years ago, devoting long hours as an auditor and rendering efficient service, was left $750,000, mainly in cash.

Mr. Proctor remembered his old attorney, William F. S. Hart, of Greenwich, Conn., Mr. Hart, serving for 28 years, gets $10,000 a year as long as he lives. Mr. Hart's daughter, Georgena Cathline Hart, also was remembered.

The name of Hannah Wallen, of Central Valley, appears on the list. Miss Wallen is a sister of Clarence and George and for 27 years was bookkeeper in the Proctor offices. She and Mrs. Gertrude Mansfield Wilbur, living in Hotel Willard, New York, for 17 years in charge of the Proctor publicity department, shared alike in bequests. Each is to receive $1,000 in cash and $1,200 a year each, for life.

Years Ago

It comes to light at this time that Mrs. Wilbur was known to Mr. Proctor ever since she was born; that she was the daughter of George E. Mansfield who with Mr. Proctor formed the Vantine Bros. team when they were balancers years ago.

Mrs. Wilbur severed connections with the Proctor offices a short time before the Proctor sale of the circuit was confirmed to RKO. Offered a position by RKO she declined.

In other bequests Mr. Proctor remembered relatives. Mrs. Proctor and his two daughters in addition to receiving the bulk of the fortune also were granted the life tenancy of the two Proctor homes in Larchmont and Central Valley.

Two legacies benefited the Actors' Fund and the National Variety Artists, $50,000 each, in a trust fund that will give the organizations its income.

Other Bequests

Among the Proctor legacies of a smaller nature came Frederick E. Merrow, of Bevan Hills, Larchmont, related to Mrs. Proctor, who at one time was asst. mgr. of the New Rochelle Proctor theatre and who had been operating the Bevan Hotel for Mr. Proctor at Larchmont. Mr. Proctor provided that both the hotel and the cottages nearby should become Merrow's property. Another bequest gave Edward Friedlich (Friedlieb) of Frankfurt, Hamburg, Germany, $1,000. He left the Proctor employ three years ago. For about 15 years Friedlieb was treasurer of the old Proctor theatre, Elizabeth, N. J., and for six similarly at Proctor's 58th Street, New York.

Fred Brunnell (described in the will as Fred Brunneld) son of Harry Brunnell, booking agent for Proctor offices for years mentioned in the will. Brunnell is at present associated with the RKO theatre, Richmond Hill, Long Island.

Alpheus Thomas Proctor, brother of F. F., will receive an annuity for life.

On the notice given to the legatees it was stated that the proponent of the will is the City Bank Farmers Trust Co., formerly Farmers Loan and Trust Co., of New York, represented by Taylor, Blanc, Capron & Marsh, of that address.

$50 Each to 32 Actors

Mr. Proctor left $50 to each of the members of the Actors' Fund Home in Englewood, N. J. This list comprises 32 persons.

Those receiving the $50 bequest are Nannie Cotter (Mrs. Frank Cotter), Alice E. Adams (Mrs. Burton Adams), John E. Hynes, Frederick R. Arundel, Mrs. "Zitella" Flynn, Blanche Emily Plunkett, Oretta Alretus (Mrs. Frederick Bernard), John E. Dudley, Thomas F. Callahan, Mrs. Isabel Vane Adams, John Charles Cheviot, (Mr.) Florence J. McCarthy, Harry Rolland (Westervelt), Wallace E. Jackson, Julian Reed, Nina Saville, Mrs. Susie Parker Chisnell, Seth Crane, Mrs. Emma Lathrop Butler, Adam Lellman, Mrs. Teresa Lellman, Charles B. Nelson, Mrs. Fannie D. Hall MacCollin, Charles W. Sutton, Laura Clement, Daisy Kernell (Mrs. Harry Edwards), Mrs. Jane Kenmark Lothian, Percy Weadon, Helene Craven (Mrs. Walter Craven), George Gaston and James W. Mack.

Complete Legatee List

List of legatees, devisees and other beneficiaries is as follows:

Frederick E. Merrow, Bevan Hills, Larchmont; Richard Nason, Richard Nason, Jr. and Frederick Nason, all of 369 Pine street, San Francisco; Rev. Henry M. Tenney, Killbourne, O.; Clare G. Fuller, Logan, O.; N. V. A., Actors' Fund, Clarence H. Wallen, Mt. Vernon; Edward C. Jackson, Mt. Vernon; George E. Wallen, Central Valley, L. I.; Elinor Merrow, New Hampton, N. H.; Alpheus Themas Proctor, Springfield, Mass.; Hannah Wallen, Central Valley, L. I.; Gertrude Mansfield Wilbur, Hotel Willard, N. Y.; William F. S. Hart, Greenwich, Conn.; Georgena Cathline Hart, Greenwich; Maria Merrow, Eleanor Merrow, Richard Frederick Merrow and Barbara Georgene Merrow, all of Bevan Hills, Larchmont; Jules Hilland, Belleville, Newark; Lucy Harrison, Elizabeth, N. J.; Ida Jackson, Mt. Vernon; Ellen Welch, 925 Edgewood avenue, Elizabeth; Sarah Wilsie, Central Valley, L. I.; Edward Friedlich, Hamburg, Germany; Fred Brunnell, Frank Norcross (predeceased), Eveline Bowen, Logan, O.; Marie Louise Bowen and Lucy Tufts Bowen, Logan, O.; Grace Bowen, Logan; William Blount and Lotts Blount (described in will as William Blund and Lotta Blund).

This list includes servants and employees at the Proctor homes; men and women who were with Mr. Proctor for many years.

The Shubert Way

Newest Shubert pip:

Team booked through an agent, going into second season with Shuberts, asked for raise in salary. Advised to discontinue paying commission to agent and told they 'Shuberts) will stand behind them.

"Just as good as a raise."

Grace Hayes' Salary

Grace Hayes will receive $2,000 weekly from Universal for her share in the Paul Whiteman talker revue, "Jazz King."

Before leaving for the coast Miss Hayes will appear at the rebuilt Richman nite club, New York.

KEITH-ORPHEUM WITH BUT 80 LEFT

Estimate Includes All Small Theatres Using Acts—Of Regular Size Houses, Not Over 175 Left—Publix Playing Acts in But 29 Theatres—Loew's and Fox Remain Unchanged.

RADIO-CABARET FIELD

Of the 1,500 or more houses playing acts five years ago in this country, but 300 are left open to vaude. Of this 300 but six are playing straight vaude. By Nov. 1 there will be but one theatre playing two-a-day every day in the week—the Riverside, N. Y. The straight vaude houses will play three performances daily on the week-end.

Keith-Orpheum, combined into Radio-Keith-Orpheum, has 80 houses out of over 125 now using acts. Publix chain, with over 1,200 theatres, is playing acts in 29 of them. Loew's now book vaude in 35 theatres. On the Fox vaude books are 31 houses.

Loew's and Fox in their vaude division have not greatly altered their circuit houses using acts. Each in the past two years has added some houses to their former vaude list. Exceptions only where an all sound policy has been tried with most reverting to original policy.

Remainder of the 300 playing acts is composed of independent theatres, mostly all small houses. They are mainly in the hideaways of the middle west and southwest, with a few in the northwest. The best play a split week and the remainder from one to two or three days weekly. Some give vaude on Sunday only.

To replace the vacated vaude field, is coming along more strongly Radio in particular. Cabarets also is another division that may provide more work than formerly for vaudevillians.

Radio in looking for professional talent is expected to dip in more heavily on vaude than ever before. Some signs of that are now apparent.

Talking shorts is not a permanent market for acts. Few repeat on shorts. Many have had their physical presence supplanted by the talking shorts they made for little money. In territories where a vaude act may have thought too far away and small for it to enter on a theatre stage, the spot is still barred to it under current conditions through a talking short of the turn having been exhibited in the town.

The short has failed to create any demand for any act itself anywhere, about as predicted. To offset the short now the vaudevillians must have a new or different act to that of the short's.

The limited quantity of vaude theatres explains to almost any extent the large number of standard and other vaude turns at present without playing engagements. It is also forcing many an aspiring "actor" to return to the former or another vocation.

Another deterrent for more vaude time of those houses remaining is the ever growing full length special talkers consuming stage time up to two hours or more. These talkers without variation are invariably box office drawing cards in any theatre. When the run is for three days or a week in a theatre, the stage portion must be cut down or out. Mostly this affects acts.

There may be instances during this season when talkers of this description may follow one another for two or more weeks or a couple of weeks during any month. It all means loss of time for the vaudevillian.

Musical comedy is still a liberal user of vaude talent, but it is usually the best and most expensive talent, desirable anywhere.

Prominents Take Hold of Chi N. V. A.; To Ginger Up New Era Out There

Chicago, Oct. 1.

New life is coming to the N. V. A. here with the appointment by Eddie Cantor, president, of a strong Chicago committee to handle the local affairs of the society.

Headed by Ben Piazza, general western booking manager for RKO, the committee met for the first time Monday and discussed a membership drive and changes in the local conduct of N. V. A.

Other members of the committee are John Balaban, of B. & K.; A. J. Jones, Sr.; Mortimer H. Singer; J. J. Rubens, vice-pres. of Publix-Great States; Nate Ehrlberg, RKO; Emil Stern, L. & T. theatre operator, and Hal Halperin of Variety.

No Leadership

National Variety Artists has been a dormant, nearly useless organization here for several years because of improper leadership and lack of co-operation. It gave Chicago's actors no incentive for interest in the association.

The new committee plans to revamp things completely. It is going to make the Chicago N. V. A. branch one of the most active in the country.

"There is a present need for an active N. V. A. branch in Chicago," Mr. Piazza told his fellow members of the committee. "It is up to us to bring in the support of every actor and everyone in show business here to that end."

The first step will be an extensive drive for members by a committee headed by Mort Singer. The N. V. A. clubrooms in the Butler building are to be remodeled and refurnished as soon as possible, or they may be moved.

Walter Hawley has been N. V. A.'s official representative here for some time. A change is anticipated.

Stomach Cure!

After worrying over his stomach for eight months, trying everything for ulcers or what it may have been, George Red McKay called on the family physician.

Looking him over with some questions, the medico said:

"Doing any betting, Geo.?"

"A little," replied Red.

"Horses?"

"Yes."

"Market?"

"Yes."

"Cards?"

"Yes."

"Well, George," remarked the doc, "the best advice I can give is for you to stop all betting. Stop calling up the broker or the pool room and come back here in three days."

George did.

Stomach cured.

EYE FOR EYE, BELIEVES FICKLE JOE FINKLE

Chicago, Oct. 1.

"You blackened my eye, so I'm going to get a divorce." That's what Beatrice Hawkins, burlesque soubret, told her husband, Joe Finkle, gambler, when he tried to muscle-in at the family apartment, after an extended absence.

"Yeah?" sneered Joie. "Well, baby, here's another souvenir!" and he punched her in the other—she says.

Beatrice's attorney, Irving N. Eisenman, filed papers last week.

Fickle Mr. Finkle woke up a j. p. in Papillian, Neb., Aug. 3, 1925, and left Beatrice in January, 1929.

EDDIE DARLING'S AGENCY

Eddie Darling sailed Friday on the "Ile de France."

Before leaving he stated an intention to cast about in Europe for possible agency connections, with an idea of forming an international booking system.

If formed Darling will be at its head with offices in New York.

Lahr's Three Shorts

Before "Hold Everything" takes to the road Bert Lahr will complete two more shorts for Warners in their Brooklyn studios.

Original contract called for three shorts with the first one completed last week.

Marshall Leaves RKO

Chicago, Oct. 1.

William Marshall has resigned as head of the RKO club department. Gertrude Smith, in charge since Marshall's departure, also leaves.

You Mustn't Say That

Jokes, bits and business ordered deleted from act's material by Keith's anti-dirty gag bureau for week Sept. 21:

Running off stage, returning and saying, "Oh, was I thirsty."

Standing behind woman and making motions as though going to grasp her by the hips.

"I'm just commencing to smell."

Wiping perspiration from under arms.

Striking woman in table and chair scene.

Entire gag on "Are you baby's father?"

"Hell."

Woman blowing nose on clothes.

"Damn good singing."

Thumbing nose.

Reference to colds.

"Difference between umbrella and baby—umbrella sheds water and baby drinks milk."

Trickling sprinkling can on leg, then kicking dog off stage.

"Cockeyed walnut."

"Jackass Gin."

Reference to Senator Heflin.

"My God, what a beautiful leg."

Cain and Abel story.

Half-fare pants gag.

Gag about "someone trying to make you."

About school teacher who had no principle.

"Oh, God."

"Playing my mammy" gag.

Line referring to loose shirt collar worn by man—"Are you expecting a goitre?"

Story about Faith, Hope and Charity—"I want Charity."

"You can't love like John Gilbert—you haven't got 'it'."

Name of police commissioner (Whalen).

Little cottage behind the big one.

Sears-Roebuck library.

Dog appears to whisper to man. Man: "Surely, to the end of the hall." (To audience): "He wanted to know where the fire escape is."

Indie Vaude Passing Out; Bookers Trying to Cheat The Legit With Cheap Actors

Less than 30 indpendent houses remain outside the chain mergers as spots in the east for independent vaude this season and, with eight bookers still operating, scrambling for them.

The big three—Fally Markus, Jack Linder and Arthur Fisher—are rated holding the bulk of what's left; but even none of this trio is as anxious as at previous times to declare bookings. All claim the season is not set, and expect additions later. They still believe.

The remaining seven bookers are struggling along with a couple of one-nighters, some booking on a straight fee, with theatres figuring they're getting bargain shows and don't mind the tap. With plenty of acts around, the boys are having little trouble in lining up shows. There are shows and shows. Yet the house operators are satisfied so long as the acts can chirp in opposition to the chirping tintypes that have walloped them harder than anything before.

Break-Ins

With the diminishing of indie vaude to almost nothing it has immeasurably cut down the avenue of employment for break-ins and open-time acts which formerly obtained. The smart bookers are going in for side lines, ranging from club and cabaret bookings to legit producing, but won't last in the latter division either after a few good socks.

Some of the boys going legit are trying the cut bargain racket they have been so used to in the hiring of vaude performers. Some who never heard of salaries over $62.50 and for teams and trios at that are trying to cast shows with $40 and $50 actors and think they have a chance. Too many of their predecessors in the shoestring division found out it can't be done.

Some that are trying a production fling and unable to garner legit actors at coffee and cake salary are trying it with vaude performers, some of whom never read a line. The acts falling figure it a chance to break into the legit.

Plenty of optimism, mostly feigned, still obtains among the indies.

Orpheum Keeping Tabs on Acts Playing Indie Dates

Los Angeles, Oct. 1.

Local Keith offices rigidly enforcing the ruling that acts playing for this circuit cannot fill in open time with independent dates in this vicinity.

Local bookers are stressing the mandate after a number of squawks from eastern execs who found out that turns were billing themselves as Keith acts in the indie houses.

Guarfain With Sidney

Harry Guarfain, formerly with the Ascher circuit in Chicago, as stage producer, joins Louis K. Sidney's department (Loew's) within a couple of weeks.

Guarfain will co-operate with Arthur Knorr and Chester Hale on the units originating at the Capitol, New York.

Danforth in Richard's Agency

Chicago, Oct. 1.

Harry Danforth, formerly agent on the RKO floor here, has joined the Max Richard agency as office manager and new-material explorer.

New Shorts

Warners made shorts at its Flatbush studio last week of Paula Trueman, Fred Keating, George Roesner and a repeat on the Horace Heidt band.

Paramount made one short with Jay Flippen.

Granada Reopening

South Bend, Ind., Oct. 1.

Granada (RKO) will be closed until Oct. 10 for repairs, following the first last week.

Again Tempest and Sunshine

Florence Tempest and Marion Sunshine, who split as a team years ago, have reunited to open for Keith's.

Acrobats Tripling

Joe Regan says times are so tough that acrobats are sleeping three-high.

N. Y. HIP'S BAND POLICY WITH HEIDT ORCHESTRA

This week Keith's Hippodrome, New York, reverts to a stage band show, with an orchestra only on top of the feature picture, beginning Saturday next.

The policy will be continued with the Horace Heidt orchestra as the 30-minute stage attraction. Picture will be RKO's "Street Girl." The Heidt engagement is indef and also optional with Heidt.

Booking made by Keith's through Jack Loeb of Fox, the latter acting for Fanchon & Marco.

Tommy Dowd will stage the presentations. Dowd is adding the Hip to his other two Keith stage shows productions; Regent and 125th St.

Claire Whitehurst's Widow Share of Estate, $150,000

Baltimore, Oct. 1.

A final decree in the Whitehurst suit was signed by Judge O'Dunne in the Baltimore City Court, Sept. 26.

By its terms Mrs. Claire J. Ulrich Whitehurst obtains $150,000, which includes $16,000 already received, as a widow's share of the estate of the late theatre owner, Charles E. Whitehurst.

Houston Strike Averted

Dallas, Oct. 1.

Danger of no vaude for Houston's three vaudefilm houses, Loew's State, Publix's Metropolitan, and Interstate's Majestic, was averted when Bob O'Donnell, gen. mgr. of Interstate, made a trip to Houston from Dallas, met with the union and signed a two years' contract for musicians.

The musicians had walked the previous week, alleging that they were being overworked. Stage hands walked with them, whereupon Dallas district offices for the circuits ordered all vaude out of Houston houses, to be supplanted by shorts.

O'Donnell, fearing this hot idea would not work so well in a city of Houston's size (300,000), ironed out the trouble in person. Theatres met union's demands.

Turn Too Costly

The Rooneys proposed big vaude production, authored by Edgar Allan Woolf, has been called off, due to the too heavy nut involved. It was figured the turn would need $7,000 weekly to operate.

Pat and family have switched to a 10-people turn instead and are opening in it shortly for Keith's.

Pantages, Vancouver, Dark

Vancouver, Oct. 1.

Lloyd Pantages, manager of the Pantages, announces its closing.

House will remain dark pending negotiations between the Pantages circuit and another company for the sale of the theatre.

Skeets' Pictures

Los Angeles, Oct. 1.

Skeets Gallagher will make four pictures for Paramount.

One probably will be "Magnolia Lady," in which he appeared on the stage.

Lafayette Back

"Hallelujah" has been taken off at the Lafayette in Harlem's black belt. The house wanted to restore its former vaude and musical tab policy.

The old show style is back. This week the Lafayette attraction is Jack Johnson with a revue, and talkers.

Gargill's Unit for Loew's

Jerry Gargill's unit, "New Frolickers," featuring Jack Sidney, booked over the Loew time beginning Oct. 19.

JOE BROWNING

Presenting
"A Timely Sermon"
Assisted by Joe Browning, Jr.

Stanley, Jersey City, this week (Sept. 27) in Charles Niggemeyer's "Marathon Frolic."

Direction Abe Lastfogel, Harry Lenetska, William Morris Agency.

R.-K.-O. direction, Morris & Feil.

ROGERS' UNIT CLOSING; THROUGH WITH THEM

Harry Rogers is closing his "Spic and Span" vaude unit (21) in Cleveland this week, bringing the troupe back to New York and dissembling it. Heavy nut is said to be responsible.

Producer is now left with but one unit, the Count Berni Vici turn. Rogers states he's all through with units and from now on will confine himself to four and five people comedy acts, same as he formerly did.

Seattle Pantages Closed Over Seventh Man in Pit

Seattle, Oct. 1.

After six weeks of argument with the musicians' union over a seventh man in the pit, Pantages closed Sunday.

Theatre had agreed to $2.50 per man weekly increase for a six-piece orchestra, but the union delegates were overruled later by union heads.

Loew's 5th on Circuit

Loew's Jersey City, opening Saturday (28) seats 3,200. It is the fifth Loew house in the metropolitan district playing the Capitol, New York, stage show in rotation, weekly. Only the Capitol's stock Chester Hale chorus is permanently at the Capitol. Remainder of weekly stage performance travels intact with line girls added.

The new Jersey City house is near the Stanley, over there. Stanley seats 4,200 and opened two years ago.

Coast's 276 Acts

Los Angeles, Oct. 1.

Since Jan. 1 the local Keith office has booked 276 acts in this territory.

Acts were placed to fill bills left short by New York bookings.

KEITH-BOOKED FILMS

The first date of "Street Girl" (Radio Pictures) to be made after its Globe, N. Y., run is that for the New York Hippodrome (RKO) with the Keith circuit then to get the picture Oct. 12 (Saturday).

The Keith houses also get "Four Fathers" (Par) following its exhibition at either the Rialto or Rivoli, New York.

Two other Keith film bookings this week were "Illusion" (Par), current at the Paramount, New York, and "The Love Doctor" (Par), with Richard Dix.

Gus Shy Staging

After many years as a stage comic, Gus Shy will branch out as a director when he stages the numbers of "Tin Hats," musical, with Lily Damita.

Not an entirely new job for Shy. He directed stocks before becoming an actor.

Elizabeth Stage Band

Warner-Stanley's Ritz, Elizabeth, N. J., formerly vaudfilms, installing a permanent band presentation policy this week with Jay Mills as m. c.

Inside Stuff—Vaudeville

In "The Grand Parade," containing a minstrel sequence running for two reels, Pathe has assembled a number of old timers.

Among them are Richard Carle, Russ Powell, Henry Bowen, Budd Jamieson, Jimmy Adams and Sammy Blum.

Coast vaude magnate told a booker to use an act. Told him it was a great.

After the act was booked he asked the booker to deduct $70 from salary. Claimed the act had owed him that amount for two years.

The backstage amplifying towers used in talker sound projection are also being utilized in some of the vaude houses as dressing rooms for quick changes. A sheet wrapped around the steel framework makes a cozy nook, and handy as well as safe for the ladies who must change on the stage between numbers.

Tougher daily for stage hands.

The standard of supper club talent in general is being raised and supper club business is picking up through the addition of numbers of good vaudeville performers and even legit people to this field. The cafe bookers around town are over rushed with business and consider that if the present condition holds good the best cafe year for many seasons will be experienced.

New York Palace's trailer for the free Radiola the current week, was corrected late last week. The portion saying all voters or ticket holders during the week must be there when the winner is selected Oct. 10 was removed.

It is said there was some discussion whether the contest, held in most of the Keith houses, should be given in the ace $3 house, but it went in.

Mrs. Dorothy Christie, wife of Wayne Christie, the Keith agent, is training at Roosevelt air field on Long Island with hopes of becoming eligible for a commercial pilot's license. She has a considerable number of air hours to her credit. The Curtiss company has posted a standing offer for Mrs. Christie's services to be acceptable when she is granted a license.

Her husband prefers the ground.

When Clay Crouch died about a month ago in Toronto, Fred Shafer, Pantages resident manager, assumed charge of all arrangements for burial. Mr. Shafer spent about $750 of his own money. Though Mr. Crouch was not a member of the N. V. A., that organization forwarded $180 toward the disbursements.

There were but three actors of those in Toronto at the time who attended the services, says Harry Hines, who was one of them.

American acts going over to play England should make it their business to meet those who imported them and run through their act. This is especially necessary for those acts who rely on comedy dialog. An act can have plenty of comedy matter, but fail miserably on account of being unacquainted with "localization." George Black, general manager of the General Theatres Corporation, says he is always glad to give the best possible help to such acts, and facilities are readily granted to those who wish to acquaint themselves with the local phraseology.

S. H. Dudley is the colored show and house operator in Washington who spends all the time possible at the race tracks when the bangtails are running. S. H. has become the track devotee through having his own stable. Among his horses are Stuffy the Cabman and Mid City. The former was named after George Marion's well-known stage character (it was Marion who gave Dudley the inspiration to engage in show biz) and the other after one of his theatres. Dudley retains his theatres although one, the Mid City, is to be torn down in Washington's proposed plan to make the city more beautiful.

All four persons involved, Pollock and Dunn, and Kramer and Boyle, agree in a jointly signed letter, that the recent episode at the Palace, Chicago, when Dave Kramer was said to have ordered Lew Pollack off the stage, was a bit of clowning on the part of Kramer and not a serious row, as indicated by reports around Chicago.

Kramer was heard to say to Lew Pollack as he walked onto the stage, "All right, get off. You've been on long enough." As he failed to grin when he said it, the remark was taken seriously by Variety's correspondent, particularly as Pollack was not there with a comeback.

Claques in London are practically a thing of the past. There still exists a type of individual who follows classical dancers whenever they play London. But he is just an enthusiast and never receives money for putting the dancer over.

With the wholesale importation of American acts, it seems that type of help to put an act over is coming back. Recently, an American act was approached by the head of a claque and asked what he was prepared to give the help to get him over. The act became afraid, arranged a certain figure and got over big. But the management of the theatre knows the "professional applauders," with the result the act did not receive any more time than originally contracted for. The act would have been a legitimate hit without resorting to the paid applauder.

Solly Ward is now about one of the biggest boosters the N. V. A. has had in years. Solly became sold on the work the N. V. A. is doing when his brother, Charlie Ward, became very ill and was sent to Saranac in hope of improving his health. The latter's condition became worse and he came back to New York where he died.

Solly says the N. V. A. did everything possible to help make Charlie's last days on earth as pleasant as possible under the conditions. The best of doctors and specialists as well as day and night nurses; nothing was lacking, said Solly, to try and prolong the young man's life.

Solly got a letter from Dr. Mayer at Saranac, telling him how brave his brother had been while there and that the boy jested and joked about things, kidding about his critical condition; and when he left even the nurses cried.

Solly felt touched over the way his bookings had been arranged so that he could be as near his brother as possible and that in his many weeks of vaude dates he had never gotten a Sunday off, yet when he was at New Rochelle and his brother was dying Solly had no Sunday date and he spent the day at Charlie's bedside.

There was one thing especially commendatory about the late Charlie Ward. He loved to play benefits. No matter how small as long as the cause was just, Charlie would volunteer.

R-K-O in Cedar Rapids

Des Moines, Oct. 1.

A 20-year lease on the Iowa theatre, Cedar Rapids, has been taken by R-K-O, with yearly rental at $50,000.

The house opened a year ago and has been in the hands of the receiver since Aug. 31.

Little Billy In Shorts

Little Billy engaged by Warners to appear in a series of shorts, produced on the coast.

Theatres Proposed

Baltimore.—(2, M. P.) $30,000. Edmonson and Pulaski streets. Owner, Edmonson Amusement Co. Architect, J. J. Zink.

Green Bay, Wis.—(rbld.) Also office building. Owner withheld. Lessee, Green Bay Orpheum Theatre Co. Architects, Oppenhamer and Obel.

Stapleton, N. Y.—Site not given. Owner, Olympia Theatres, Inc., Boston. Architects, Rapp and Rapp, Chicago. Policy not given.

Ann Howe and Anita sailed for Bermuda Saturday for two weeks at the Hamilton Hotel.

In Which Chicago Takes a Hand

Having reorganized the home office, the officers and directors of the National Variety Artists take extreme pride in reporting that Chicago has followed closely on the heels of New York, and now under the leadership of men of the highest integrity and standing in the field of the theatre, a better, finer and broader N. V. A. spirit is thriving there.

The following committee, which is in active and full charge, will not only bend every effort to enroll members in your organization, but have pledged themselves to look after the welfare of the large and ever-growing membership to the very smallest matter.

We take pleasure in announcing that the Chicago committee consists of

BEN PIAZZA,
Chairman
JOHN BALABAN
MORTIMER H. SINGER
J. J. RUBENS
A. J. JONES
NATE BLUMBERG
EMIL STERN
HAL HALPERIN

an imposing array of names, you must admit, covering every field of all show business, and one that will function 100% for you and the National Variety Artists, and every member affiliated with it.

What has been done for New York and Chicago will be done in other key cities throughout the country. The N. V. A. is going to function wherever actors foregather. The wheels of activity have only just begun to grind, and before the N. V. A. is much older it will have covered the theatrical ground thoroughly from coast to coast. It will be to your benefit in every way to join.

This is a gigantic task and one that cannot be accomplished by only the public-spirited men and officers of your club. It means that every member must help push the wheel so that it revolves speedily and effciently.

It means that You and You who are not yet members of the N. V. A. must enlist as soldiers in the general cause so that your club may be of the greatest assistance to yourself and to the N. V. A.

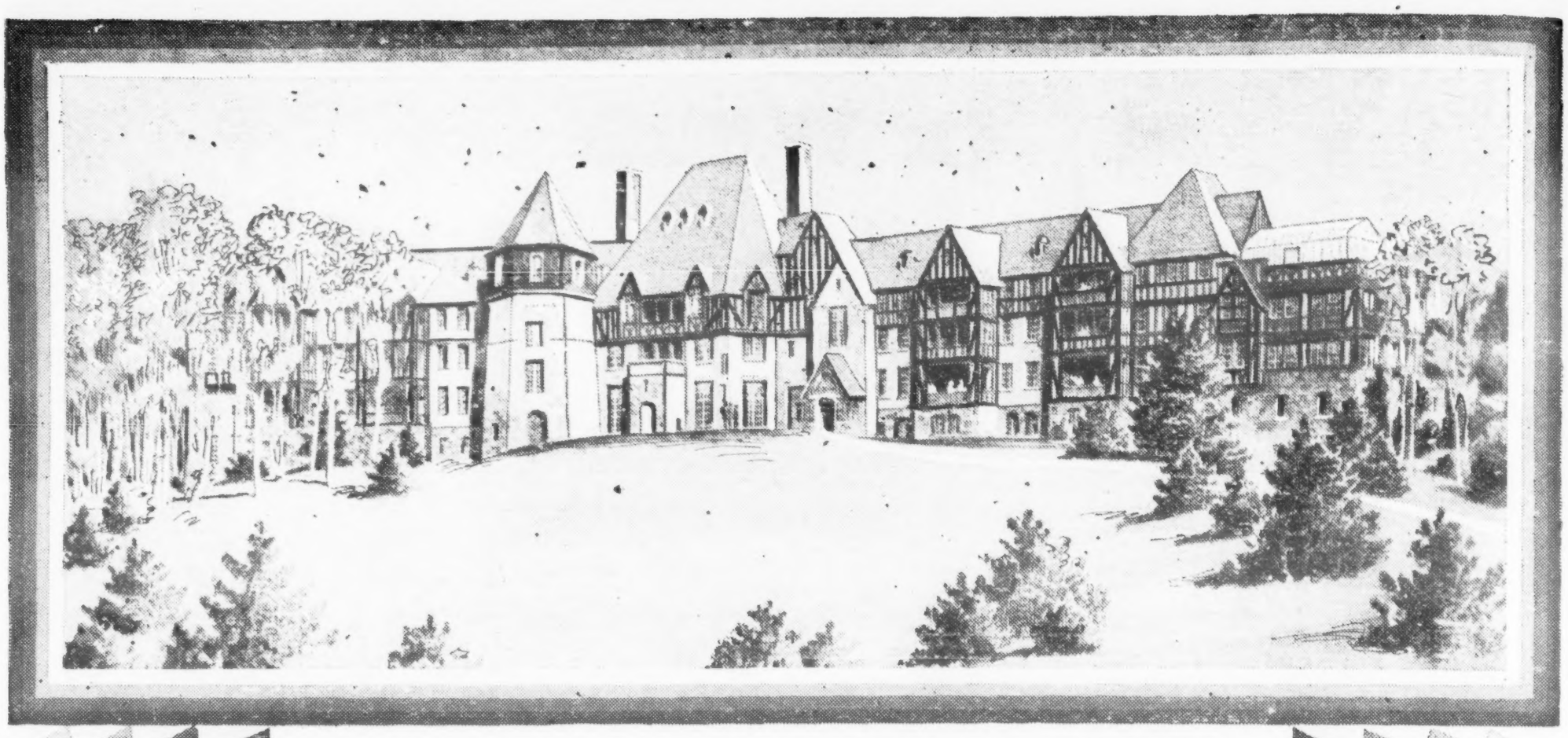
The drive for new members is now on. We have received quite a few life memberships and hundreds have already answered the call as regular members. The initiation fee has been temporarily suspended, and ONLY $10, paid in two payments if you wish, makes one a member for a year. It is a duty not only to yourself, but to every member of the profession to join.

Have you sent in an application? If not, get one and send it in. Your agent or booking office, or any N. V. A. headquarters have applications. Sign it and send it in.

Eddie Cantor
President

(This advertisement contributed to the NATIONAL VARIETY ARTISTS)

A NEW HAVEN FOR ACTOR-FOLK



A MANSION IN A SETTING OF PINES ATOP AN ADIRONDACK MOUNTAIN PEAK—This in reality describes the new N. V. A. Saranac Lake Sanatorium which, at a cost of a million dollars, was recently dedicated to the sick of the profession. Here, away from the excitement of the theatre and the economic worry of life, stricken stage folk can be rehabilitated so they can once more answer their cues when the band begins to play.

EDDIE CANTOR AND OTHER STAGE NOTABLES DEDICATE THE NEW RETREAT FOR SICK ACTORS—A special train brought celebrities of the theatre to Saranac Lake to formally open the new Sanatorium. Pictured here (front row) are E. A. Schiller, William Morris, A. J. Balaban, Eddie Cantor (on ladder), Henry Chesterfield and Dr. Edgar Mayer. Rear: Gene Buck, Ben B. Kahane, "Roxy," Pat Casey and Major John Zanft.

(This advertisement contributed to the NATIONAL VAUDEVILLE ARTISTS)

A TRIBUTE FROM THE PRESS OF THE NATION

The greatest tribute that has ever been paid the acting profession occurred several Sundays ago when the New York newspapers, the Associated Press, the United Press and other press associations despatched members of their staffs to Saranac Lake to record to the nation the fact that the N. V. A. has opened its new million-dollar sanatorium for the benefit of the tubercular-afflicted actor.

This is a tribute because editors throughout the country are firm in the belief the actor is IMPORTANT, and that the opening of such an institution is such interesting news to readers everywhere that almost thirty newspapermen and photographers were especially assigned to "cover" the event.

Doubly important, therefore, should the N. V. A. Saranac Lake Sanatorium be to every actor in America. To the newspaper reader such an event is NEWS. TO THE ACTOR SUCH AN EVENT MARKS THE FIRST HUMANITARIAN STEP TAKEN ON A GREATER SCALE THAN EVER BEFORE TO SAVE THE LIVES OF THOSE WHO FALL BY THE WAYSIDE BECAUSE OF SICKNESS.

You who are a member of the N. V. A. have made this possible. You who are not yet enrolled as a member can make the maintenance of the institution possible by joining at once. The N. V. A. needs the active support of every one in the profession RIGHT NOW. Completely reorganized, the new officers at the helm must have your support if they are to carry out the many reforms planned for the benefit of the actor.

NOW IS THE TIME TO JOIN

You not only benefit yourself, but you benefit the sick.

The drive for membership is on, and if you are loyal to yourself, your profession and those who need you because they cannot help themselves you will enroll immediately.

(This advertisement contributed to the NATIONAL VARIETY ARTISTS)

NATIONAL VARIETY ARTISTS, Inc.
229 West 46th Street
New York City

APPLICATION FOR MEMBERSHIP

Essentials for Membership:

1. The Applicant must have been engaged as an Artist during the past nine months.
2. Must be in Normal Physical Condition.
3. Should have at least Two Years' Experience as an Artist.
4. The Applicant's chief means of livelihood must be derived from his talents as an Artist.
5. All applicants who are accepted for membership in this organization agree to abide by the Constitution, By-Laws, Benefits and Rules as at present, or as amended.

PLEASE SEND REGULAR APPLICATION BLANK TO

Name .....

Address .....

(Fill in and regular application form will be forwarded to address you desire)

Publix Outbids RKO

Publix, through the William Morris, outbid RKO for Ruth Etting and Abe Lyman with the result that both those headliners will play the Publix circuit for the next few weeks.

Up to last Friday there was doubt as to where the acts would sign. Abe Lyman will open his new tour at the Oriental, Chicago. Miss Etting will begin at the Metropolitan, Boston.

Anatole Friedland, going over from Keith's to Loew's with his revue, opens Oct. 5 at the State, New York.

FOR SALE CHEAP

Sacrifice for real material, suitable for [illegible] houses and acts. All in good condition. [illegible] 100 drops and cyc, $10, $15 and $25. Costumes, wardrobe trunks, grand [illegible], [illegible] table, [illegible] cost $2,200, sacrifice for $600; [illegible] lighting outfit suitable for carnival, [illegible], footlights and [illegible] floods, picture [illegible]. Call Yankee Amusement Co., 1210 So. Michigan Ave., Chicago, Ill.

James Russell Dies, Victim of Detroit Fire

Detroit, Oct. 1.

James Russell, appearing with Ruth Dilworth in a dancing act at the Study Club (night club) when fire caught both performers and attending guests in a trap, killing 20 persons and injuring others, died here of his injuries.

According to the N. V. A., James Russell, 35, lives at 1873 E. 36th street, Brooklyn.

The only vaude act of importance to which his connection could be traced, was with a turn styled "Loves Personified." Russell was a dancer and when vaude bookings became slow turned his time to the night clubs.

His Detroit partner is not a member of the N. V. A.

Christie has finished "Brown Gravy," by O. R. Cohen, with colored cast of Roberta Hyson, Jim Jones, Sam McDaniels, Ben Ayres, Herbert Skinner.

R-K-O Leases Davis, Ptsbg; Reopening With Vaudfilm

Pittsburgh, Oct. 1.

Davis here has been leased by R-K-O from Warner Brothers under a 10-year agreement at a rental of $130,000 per year.

It will open in three weeks under a three-a-day vaudfilm policy. House has been dark since last April when attempt to revive two-a-day miserably flopped.

Cramped picture situation here responsible more than any one thing for R-K-O taking over house. No local outlet for any of the Radio Pictures specials except the Harris and Sheridan Sq., where little dough can be made. For this reason, Radio's recent smash, "Street Girl," has not been shown here yet. It will open the Davis, to be followed by "Rio Rita."

No manager selected yet, though it is reported the job has been offered to Harold B. Dygert, former local publicity director of Warners.

NEW ACTS

Gamble Boys and Drena Beach (6).

Mel Klee will head a new unit, "Up in the Air," Roehm & Richards producing. Unit will enlist 25, including Murray Barton, Bettie and Darnier, Panzer and Arden, Yukona Cameron, Dorothy King, Marion Lane, Johns Sisters, Adelaide Roll.

Cliff O'Rourke and Jules Saranoff.

All-girl minstrel unit, headed by Josie Flynn, produced by Jack Curtis, opened last week on Keith time.

Jerry and Betty Brown, new musical act by Lester Lee.

Primrose Semon and Arthur Conrad have dissolved, with Miss Semon continuing as a single.

Ralph Bevan (Bevan and Flint) and Florence Clarke (Reynolds and Clarke), 2-act.

Carl Shaw, formerly Shaw and Carroll (5).

Ray and Rose Lite Co. (10).

Fred Sylvester and Midgets (3).

Irene Vermillion and band (7).

Valentina and Co., Spanish dancers (10).

Jack Born (Born and Lawrence) and Barney Dean (Dean Bros.), 2-act; a split-up in both acts.

Bob Gooding, nom de plume "Uncle Bob," has gone under the wings of Vincent & Reiners. They will frame a little skit around him for R-K-O mid-western time.

Louise Carter, who wrote "Bedfellows" and who acted in "Skidding," in vaude sketch, "Faith," by Milton Herbert Gropper.

Trahan's Keith Option

Al Trahan was informed last week by Keith's that the third year option on his agreement for that period at $1,250 weekly had been exercised.

Trahan had in sight a Broadway production at the same figure.

Charlie Morrison is Trahan's agent.

George A. Roberts has succeeded C. L. Elsler as manager of Proctor's, Yonkers, N. Y. Elsler, managing Proctor's for seven years when he resigned will take a vacation.

Murray Unit Off

Keith's Ken Murray band unit has dissolved.

Murray left for Coast on picture work for Radio, cause.

John Adolfi to direct next Dorothy Mackaill picture, FN.

O. Hoyt writing dialog for "The Rampant Age," Trem Carr.

Shannon Day, added "Lord Byron of Broadway," M-G-M.

Houses Opening

The Palace, Warner, Danbury, Conn., in a sudden shift of policy has vaudeville starting Oct. 3. Five acts last half. Two shows on Thursday and Friday with three Saturday.

Mission (Ventura, Cal.), picture house, goes presentation Oct. 6. House will play Smaroff-Trask creations one day a week.

RKO Chicago Conference

Chicago, Oct. 1.

Joe Plunkett of RKO is here conferring with Ben Piazza and Nate Blumberg over contemplated expansion deals.

CORA GREEN

R-K-O Circuit 1929-30

WHEN YOU INVEST • • Be Sure You're Safe

Don't risk your savings in speculation! • • • a Union Dime Savings Account is an investment • and a **SAFE ONE** • • • there is no possibility of loss • • • it pays **4½%** • • • and your money is **available at any time** • • • with interest from day of deposit to day of withdrawal.

ASK FOR OUR BOOKLET "WHEN YOU INVEST"

UNION DIME SAVINGS BANK

40th Street and 6th Avenue

Resources over $132,000,000 Over 150,000 Depositors

Interest for this Quarter will be Credited October 1, 1929

AT THE R-K-O PALACE, NEW YORK, NOW (WEEK SEPT. 28)

OTA GYGI Presents

MARIA GAMBARELLI DOUGLAS

"GAMBY"--STANBURY

Accompanist RACHEL BONSTINE

LATE STARS OF "ROXY'S GANG"

Direction WEEDEN & SCHULTZ

HAVE YOU SEEN

MARION WILKINS

in "THIS YEAR'S STYLES IN DANCING"

WITH

HARRIS TWINS and JACK MEYERS

R. Jack Wiener
K. Edw. S. Kellar
O. Office

RKO 81st St. Theatre Now
Interstate to Follow

EDISON and GREGORY

THIS WEEK
PALACE
CHICAGO
Direction WEBER-SIMON AGENCY

SMASH! BANG! ZOWIE!

THE SENSATION OF CHICAGO!

ORIGINAL COFFEE DAN

114 N. DEARBORN ST.
CHICAGO

The Home of Marvelous Food And The Rendezvous of the Profession

FRANK SHAW

Master of Ceremonies

We wish to Thank Our Many Friends in the Profession For Their Cooperation in Making Our Opening Such a Tremendous Success.

AL QUADBACH

Managing Director

A Triumphant Return

TED LEWIS

"THE HIGH-HATTED TRAGEDIAN OF SONG"

WITH HIS MUSICAL CLOWNS
and ELINOR BROOKS

Held Over for Another Great Week

— AT —

R. K. O. ORPHEUM THEATRE, Los Angeles

— THEN —

AN INDEFINITE ENGAGEMENT BEGINNING OCTOBER 7

— AT THE —

FAMOUS "COCOANUT GROVE"

AMBASSADOR HOTEL, LOS ANGELES

Immediately Following R.-K.-O. Circuit for Limited Engagement

"IS EVERYBODY HAPPY?" "YES SIR!"

TED LEWIS

WORLD'S GREATEST BAND ATTRACTION
BOOKED INTO WORLD'S GREATEST HOTEL

The Cocoanut Grove

OF THE

Ambassador Hotel, Los Angeles

by WM. MORRIS AGENCY

WALTER MEYERS BILL PERLBERG

INCORPORATIONS

New York

Miracle Productions, New York, plays and pictures; Richard V. Carpenter, Barent Ten Eyck, Robert W. Lewis.

MacGowan and Reed, Manhattan, plays and pictures, $100,000; Joseph Verner Reed, John A. Hill, Otto Grouse.

Artistic Musical Pictures, Manhattan, pictures; Harry Gonchar, Isidor H. Lutzker, Francis Olsen.

Ornato Studios, Manhattan, plays and pictures; Maurice Adler, Charles A. Hall, Mae Reynolds.

Life-Like Screen, Manhattan, pictures, Morris Cooperstein, Sylvester Benjamin, Arthur D. Kinney.

D. and B. Amusement, Brooklyn, pictures and plays; Emanuel Schneider, Charles A. Pincus, George A. Logan.

E. H. Goldstein, Manhattan, theatres, pictures; Emanuel H. Goldstein, William Stephens, Selda Goldstein.

Bronx Theatre Guild, Bronx, theatres, pictures; Sidney Starro, Beatrice Stavrova, Murray Hurst.

Dayrose Pictures, Manhattan, pictures; David Rosen, Ida Rosen, Bessie Rosen.

Mainstem Productions, New York, theatres, pictures; Henry J. Kalichstein, Paul Cohn, Robert J. Richman.

Boojum, Manhattan, plays and pictures; Robert H. Wrubel, John F. Wharton, Raymond S. Fanning.

Pandar Productions, Inc., Manhattan, $100,000, theatres, plays, pictures; Joseph S. Nolan, Raymond McCarthy, W. W. Lynk.

S. F. G. Trading, Manhattan, theatres, pictures; Eleanor Dwyer, Anne Eichel, Lillian Rothman.

Superior Talking Pictures, Manhattan, pictures; H. G. Kosch, E. Souhami, D. D. Lang.

Walrad Pictures, New York, pictures; Jonas J. Radin, Gertrude Brown, Joseph Walsh.

Erskin Producing, Manhattan, theatres, pictures; Chester Erskin, Edward A. Blatt, John Brennan.

Hidalco Productions, Manhattan, general, pictures; Martin E. King, Clinton M. White, William F. Barrett.

Fran-Garr Amusement, Kings, the

(Continued on Page 73)

SARANAC

By HAPPY BENWAY

Saranac has witnessed first touch of wintry snow and frost. Mercury below freezing, first one for overcoats.

Pen Schaffer is a'bed with a slight setback. Pleurisy, says Dr. Wilson.

Coming to Saranac of Lawrence O'Reilly, Pathe sound man, he met his sister, Helen O'Reilly, patient for three years.

The lizzie owned by Ethel McDonald, NVA nurse, has been fished out of the Saranac river, and her Henry was sent to the junk pile.

Anna Mae Powers and Viola Allen have made their room the clubroom of the San bed patients that are worthy of all visitors.

Results of the voting contest in regards to what lady had "IT" at the san:

	Per cent.
Helen O'Reilly	41
Olga Kalinin	52
Viola Allen	13
Anna Mae Powers	72
Mrs. Murphy	63
Ollie Bagely	91
Mrs. Evans	100
Mary Bradin	2
Lilly Leonora	99
Nella Madcap	98
Paula Campbell	3
Pauline Aurandt	74
Ethel Clouds	23
Ethel McDonald	½ of 1

Harry Namba is working on Christmas gifts, tooling out leather novelties.

Among the many callers at the William Morris camp were Francis X. Donegan, John Liddy and Eddie Voss.

Andrew Molony, curing for two years, left for New York, an arrested case. Good wishes from all the patients followed our little Andy.

Mrs. William Morris and Mrs. Chas. E. Bray were visitors at the San, Mrs. Morris buying two canes from the official cane maker, Mickey Walsh.

Harry "Pop" Barrett is still holding his own, taking care of an invalid son unable to walk. "Pop" is of the Original Juggling Barretts. Drop the old war horse a line, over 70 and still feels in his teens, at 302 Broadway.

WRITE OFTEN
To those you know in
SARANAC

Passing Show

Gladys Meyers, of Stamford, Conn., visiting Pauline Aurandt at San....Bobby Hatz losing two pounds and blaming a veal stew.... Mr. and Mrs. Keeley, of New York, giving the San the once over.... Russ Kelly taking up chess.... Gladys Bishop sitting up once more after a two weeks' set back.... Lawrence McCarty anticipating a trip to Washington, awaiting the okay from Dr. Mayer....Harry Clark insisting on a white nurse.... First real cold weather causing about 20 cases of pleurisy....Grace Young leaving for Morristown, N. J., for a visit and different things... Lou Powers motoring from New York just to see how Anna Mae Powers was getting along. Fine hubby, that Lou....Dave (D. D. H.) Hall attending the talker once a week, looking fairly well....On account of the Saranac mailing list published in Variety, Fred Rith received a letter from a long-lost cousin from England. They had not heard from each other in over 20 years.

Albert Conti, added to "Jazz Heaven," Radio.

Shep Camp, added "Playing Around," FN.

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PALACE THEATRE, NEW YORK, THIS WEEK

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Grace Hayes	Eva Mandell
Helen Morgan	Olive Olson
Norma Terris	Flo Campbell
Irene Ricardo	Marie Hartman
Yvette Rugel	Janet of France
Betty Healy	Margherita Padula
Miss Patricola	Helen Holmes
Ann Greenway	Edna May Oliver

Wm. Hodge Co., and Others

3 MIDNITE STEPPERS

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THIS WEEK (SEPT. 28)

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Thanks to JAMES E. PLUNKETT and MAX TISHMAN

Thanks to the British public for our big success at the London Palladium.
Thanks to Sir Edward Stoll for offers, which we will consider for next year.
Also to the I. V. T. A. for offers to play South Africa and Australia.
Thanks to Mr. Lubin and Mr. Schenck for second tour of the Loew Circuit, opening Oct. 12.

ROSS WYSE, Jr., and
Mr. and Mrs. ROSS WYSE

Personal Representative, AL GROSSMAN

Another Push Out of Deadwood Among Keith's 89 Vaude Agents

That Keith's will materially reduce the number of agents presently doing business with the booking office under the agency franchise ystem has received verification from George Godfrey, booking head.

Agents who have shown themselves to be incapable of delivering the material wanted by Keith's will get the axe. They are the so-called deadwood.

The cut, due to arrive within the coming few weeks, will be almost as great as that enforced last winter, when the list of agents with floor privileges was trimmed to 56. Since then the number has reverted to pre-cut size.

At the present time there are 34 agency franchises outstanding, with 89 people dealing with Keith bookers as agents under them.

The last cut reduced the number of franchise holders to 25 and total of agents, including office heads and associates ("assistants") to 56.

Since then eight additional franchises have been issued and 35 more people added to the agency roster by consent of the booking office.

Against the 89 agents supposedly eking out an existence solely from booking with Keith's, the office is booking only 72 theatres.

No Names

Those to be ousted were not indicated by name in Godfrey's announcement. It was stated the booking office has formed a definite idea of individuals who have proved themselves to be of no value to Keith's. Also that all of the agents should have no trouble finding out for themselves whether or not their own business warrants recognition for them.

Possibility of a better chance for those complying with the strictly 5% commish rule may be considered in the cut. Supposition is that all of the Keith agents adhere to the limited commission arrangement.

Just a supposition.

Lewis-Dody in Unit

Lewis and Dody replacing Heller and Riley in the Publix "Let's Go" unit in Columbus this week.

Lewis and Dody are in for balance of the westward route.

GETTING TO KEITH'S

One agent has a new idea to simplify booking acts with the Keith office:

Book them with Fanchon & Marco. They will then come east for Fox in an F. & M. Idea, and Fox in turn will book them direct with Keith's.

Somewhat roundabout, he adds, but pretty sure.

MARRIAGES

Julius Cohen, dramatic editor, "Journal of Commerce," to Ethel Dallon, Sept. 24, in New York.

William (Wild Bill) Mehlhorn, golf pro, to Virginia Ray, last week in New York. Bride appeared in musical comedy. Her family name is Valva Ivo Raines.

Jerry Bric, stage manager of the Fischer, Detroit, to Florence Egan, non-pro of Hartford, Conn., will be married Oct. 9 in the bride's home town.

Cliff Swor to Helen McFarland, June 29, at Dallas, Tex. Held out until Sept. 28.

Cecil Bridge (Paul Specht's band) and Anne Shanley (non-pro.) have applied for a marriage license at Danbury, Conn.

Vivian Purcell (stock) to Lauren K. Woods (stock manager) at Evanston, Ill., Sept. 25.

Erma Chase, ballerina of "The Black Crook," to John H. Venman, Jamestown, N. Y., at Bridgeport, Conn., Sept. 28.

Mark Keller to Senorita Rosita Erena du Rand in Oakland, Cal., Sept. 21. Groom for several years in charge of the Golden State chain of theatres in the Oakland area. Bride society girl of Oakland.

Ethel Cook, cashier at the Warfield, San Francisco, to Gerry Walsh, of the San Francisco Board of Fire Commissioners, in San Francisco. Miss Cook still in the b. o.

Sebastian Shaw to Margaret Delamere (both legits) in London before sailing for New York three weeks ago.

Judgments

Gansevoort Theatre Corp.; J. A. Physioc; $2,529.

Cinesonore Co., Inc.; Edward L. Klein Corp.; $150,030.

Satisfied Judgments

Sigmund Romberg; B. Ford; $279.67; June 17, 1915.

Metropolitan Swimming Pool, Inc.; Century Indemnity Co.; $1,097.10.

Metropolitan Amusement Park, Inc.; same; $1,097.10.

Satisfied Judgments

Rudolph Wurlitzer Co.; A. Vecsey, $110; June 10, 1929.

"Cameo Kirby," Fox, into production this week at Sacramento under direction of Irving Cummings. Cast: J. Harold Murray, Norma Terris, Robert Edeson, Mme. Daumery, Charles Morton, Douglas Gilmore, Johnnie Hyams, Stepin Fetchit.

ILL AND INJURED

Ray Davis at Park West hospital, New York, for throat operation.

Rosemary Jordan (legit) out of hospital after an operation on her feet, will be unable to return to the stage until next year.

Eddie Foy, Jr., is out of the hospital, but unable to return to the stage for the present.

JACK McBRIDE

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What "Variety" said:

"Bookers won't overlook Jack McBride any more. New act, filled with healthy laughs, is big pot of great hokum. Can take the spot in any house in the country.

"McBride and two girls, one no bigger than a dot, combine gags, song burlesques, aside interruptions and slapstick for a great spill.

"McBride makes first entrance with pantomime and short monolog. Big laugh on business of crushing straw hat. Starts fast stuff. Gags with the half pint. No blue stuff.

"Second scene opens with caveman stuff on the other girl, and it is a scream. Theme carries act to finale without a weak spot. Loop."

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NEW SOUTH WALES

Sydney

Capitol	City	Capacity	3300
State	"	"	3000
Lyceum	"	"	1800
Haymarket	"	"	2000
St. James (Legitimate)	"	"	2000
Lyric	"	"	1600
Crystal Palace	"	"	1000
Empress	"	"	1000
Olympia	"	"	2200
Union de Luxe (Marrickville)		"	2300
Union de Luxe (Ashfield) (In association)		"	2400
Prince Edward, City		"	1500

Newcastle

Strand, City		Capacity	1400
Royal	"	"	2000
Lyric	"	"	1200
Star (Merewether)		"	1100

South Coast Circuit

Crown, Wollongong		Capacity	2000
Town Hall, Wollongong		"	1600
Royal, Bulli		"	1300
Kings,, Thirroul		"	1400

QUEENSLAND

Brisbane

Wintergarden,	City	Capacity	2300
Tivoli	"	"	2700
Majestic	"	"	1200
Valley	"	"	1500

In association with Birch, Carroll and Coyle, Ltd.:

Toowoomba

Empire	Capacity	1700

Ipswich

Wintergarden	Capacity	2000

Bundaberg

New Wintergarden (In construction)	Capacity	1700
Airodrome	"	1600

Maryborough

Bungalow	Capacity	1400
Airodrome	"	1600

Rockhampton

Wintergarden	Capacity	2000
Earlscourt	"	3000

Townsville

Wintergarden	Capacity	1800
Olympia	"	2200

Mount Morgan

Olympia	Capacity	1400

VICTORIA

Melbourne

State, City (Australia's Largest Theatre)		Capacity	4000
Majestic,	City	"	1800
Melba	"	"	1200
Britannia	"	"	1000

In association with Electric Theatres Pty., Ltd.:

Paramount,	City	Capacity	1560
Star	"	"	985
Strand	"	"	1185

In association with E. J. Carroll:

Athenaeum, City	Capacity	1200

Melbourne Suburbs

Moonee Ponds	Capacity	1400
Burnley	"	1050
Empress, Prahran	"	1200
West Brunswick	"	1000

SOUTH AUSTRALIA

Adelaide

West's Olympia,	City,	Capacity	2500
Pavilion	"	"	1400
Grand	"	"	1100
York	"	"	1800
Wondergraph	"	"	1500

WESTERN AUSTRALIA

Perth

Ambassadors	City	Capacity	2750
Prince of Wales	"	"	2500
Grand	"	"	1400
Pavilion	"	"	1000

Fremantle

Princess	Capacity	1400

TASMANIA

Hobart

His Majesty's,	City	Capacity	1700

Launceston

Princess	Capacity	1550
Majestic	"	1400

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NED NORWORTH
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TRADO TWINS

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SKEETS GALLAGHER
JOE LAURIE
BILLY KENT
BEN WELCH
ROY CUMMINGS
RAY RAYMOND
DAVE APOLLON
HARRY GREEN
DAVE HARRIS
RALPH WHITEHEAD
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DOLLY SISTERS
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SIDELL SISTERS
ONEAL SISTERS
McCARTY SISTERS
KELLER SISTERS & LYNCH
CARROLL SISTERS
ASTOR SISTERS
BENNETT SISTERS
Mr.-Mrs. ORVILLE STAMM
BOBBY BERNARD
KAJIYAMA
WESTON and ELINE

BLOSSOM SEELEY
MARINO and MARTIN
EMERSON and BALDWIN
RYAN and LEE
FERN and MARIE
DENO and ROCHELLE
FRANKLYN and CHARLES
RHEA and SANTORA
CLARK and VERDI
WARD and VAN
WILKINS and CANSINO
DALE and BURCH
LOU and GENE ARCHER

WILL MORRISEY and BERT HANLON
LOU CLAYTON and SAM WHITE

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ATTRACTIONS NOW IN PREPARATION

"SPICE OF 1930"
By JACK LAIT

"GOSSIPS OF 1930"
By BILLY DALE

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

Edward Childs Carpenter's American comedy, "The Bachelor Father," which Sir Alfred Butt co-produces with Al Woods at the Globe Sept. 30, will have Miriam Hopkins of New York, Adriena Dori of Italy and Francis Lister, Fewlass Llewellyn and Louis Goodrich and Aubrey Smith of London in cast.

Sydney Bransgrove with Bannister Howard plans a revival of "The Belle of New York" in London at Christmas.

Norah Brown is Charles B. Cochran's idea of the ideal English chorus girl. He has picked her to head what he calls "the super-chorus girls" to go to America with "Wake Up and Dream."

Maurice Browne, still gambling with his luck after "Journey's End," will present a Dutch musical comedy by Cyril Scott called "Smetze Smee," and another called "Dance, Damn You, Dance," latter first opening in New York.

After fumbling around with titles Daly's now announce that Mark Twain's own choice will be approximately followed for their first production under the Schlesinger regime. New title is "A Yankee at the Court of King Arthur."

Columbia Gramophone Company enters the radio field, feeling that this industry has been untapped in England, as only a third of the homes have radio sets and few of those up-to-date. Their idea is to make combined phonograph-radio sets to cost around $100.

D. B. Wyndham Lewis, the F. P. A. of England, records this dialog from a talking film factory:

"Al, you woid-poifect?"
"Sure."
"Poicy, you woid-poifect?"
"Quate."
"You woid-poifect, Miss Foiber?"
"You said it, big boy."
"You, Boit?"
"I'm swell, Ed."
"And you, kid?"
"Yes, I haf, Mr. Edelstein."
"Swell. Now lissen, everybody snap into it....Episode Thoity-two. Hamlet in the choichyard, wisecracking....All right, Joe? Swell! Now—Shoot!"

Clayton & Waller's three new productions before Xmas will be "Get Your Man," with Tallulah Bankhead, Allan Aynesworth and Lawrence Anderson. "In Her Arms," with Annie Croft, Sidney Howard, Ena Grossmith, Vera Pearce and Kate Cutler; and "Silver Wings," with Desiree Ellinger, Harry Welchman and Emma Haig.

Experimental broadcasting of Baird Television will take place Sept. 30 through London 210 from 11 a. m. till 11.30 and every week day thereafter except Saturday. Experiments have Government support through B. B. C.

Henrietta Fuller, dancer, arrested a week ago for contempt of court was released on apologizing. She had failed to obey an injunction restraining her from using the name of Loie or Lois.

Sir Alan Hughes Burgoyne suggested in his will that Kelly College should get the first phonograph ever built, which was among his possessions.

Hettie's Club, run by Hilda Mary Albino, was found guilty of selling liquor without a license and during prohibited hours. Mrs. Albino was fined $150 and the club was stricken off the register.

(Miss) Stuart Clayton, great grand-daughter of Charles Dickens, engaged to K. Terence McHugh.

NEW YORK

Ann Jamera, 22-year-old dancer, drank some iodine after the boy friend gave her the air. She'll live.

Taking his young fiancee to dances, Rev. Walter A. Miller, pastor of the First Baptist Church of Corinth, N. Y., was asked by deacons to resign. Rev. Miller agreed to lay off the dances and the deacons laid off the resignation.

Consolidated Film Laboratories studio at Fort Lee, N. J. was destroyed by fire. Estimated damage $100,000. Firemen saved seven film storage vaults.

College of the City of N. Y. has announced two courses in playwriting principles and practice, to be given by Jacob A. Weiser, former stage manager of the Theatre Guild.

A writ of mandamus to compel Police Commissioner Whalen to license its low-rate taxicabs, was denied the White Horse Taxi Service, Inc., by Supreme Court Justice McCook. Court stated, however, that company had cited facts sufficient to entitle it to "adequate relief" if facts are proved.

Mme. Frances Alda, Met. opera singer has been sued by Frederick G. Funfgeld, contractor of Hickville, L. I., to recover $2,484 for services and materials furnished in repairing her country home at Kings Point, L. I.

Bayshore theatre, Bayshore, L. I., has been purchased by the Prudential Playhouses, Inc., owner of the Regent in that town. Bayshore is 2,000-seater playing vaudefilm. Price said to be $300,000.

Having waited 19 years for the payment of a debt on which a balance of $802 is due, Mary Young, actress, has brought suit in City Court against Harry Wagstaff Gribble, playwright. The original loan of $1,770 was made prior to 1920.

Commissioner Whalen's revised traffic regulations in effect last week. Theatre zone on south extended to take in Metropolitan O. H. Sight-seeing busses banished off Broadway during theatre hours. Rules modified to allow turns on the east and west boundaries of the zone.

Mayor Walker making talkers at Fox Films studios, to be used in the coming political campaign.

Ann Murdock (Mrs. Irene Coleman) has purchased the E. P. Moore estate at Water Mill, L. I.

Max Weinberg, describing himself as a picture actor, was released in $2,500 bail on a charge of grand larceny made by Anna Cohen, 540 Concord avenue, Bronx, who said Weinberg got $32,000 from her in four years on promises of marriage.

Reginald Werrenrath has started suit in Supreme Court to recover 200 shares of General Motors stock, valued at $14,600, from the Fidelity Trust Co. of N. Y. which is holding the securities now worth more than $70,000 to insure the singer's annual alimony payments of $15,000 to his first wife, Ada Werrenrath, who with their three children are also named defendants.

Montauk Island Club, located near Montauk Point, L. I., exclusive organization, was raided by Suffolk County officials and gambling equipment valued at $100,000 seized.

Charging the alienation of her husband's affections, Mrs. Graham White, the former Ethel Levey, of New York, is starting suit in Paris against Daisy Fellows for 1,500,000 francs. Her husband is British Flight Commander Claude Graham White.

Attorneys for Jefferson Seligman, who is being sued by Kittens Leightner for $100,000 for breach of promise, delving into Kittens' early life in Canton, O., say they find she had two birth certificates. One dates Dec. 10, 1902 and the other Dec. 10, 1899. Kittens swore she was only 16 when she first met Seligman, in 1918.

Claiming she ordered four quarts of champagne in Evelyn Nesbit's Folies Bergere club at Atlantic City and was socked with a $600 bill, Charlotte Calegarde is fighting a worthless check charge filed by Miss Nesbit and has been held in $1,000 bail for the Grand Jury. Miss Nesbit and Pete Larosa, manager, are held in $1,000 bail each as material witnesses.

Two of three holdup muggs, who tried to frisk Rose Danceland ballroom in Harlem while 100 persons were present, were caught by coppers when the checkroom girl screamed.

Peekskill, N. Y., village board members voted for a referendum on Sunday pictures, now banned.

CHICAGO

James Martin, laborer, shot up Romeo Inn, roadhouse between Chicago and Joliet, Ill., when he went on a spree, seriously wounding a patron.

Two soldiers, Vincent Romeo of Chicago and Joseph Cook of New York, have confessed complicity in the robbery of the Chicago theatre Sept. 8, which netted five thugs $1,500.

Sunday pictures have been approved by the city council of Herrin, Ill.

Shubert Dramatic League of Chicago opens at the Princess Oct. 14, with Robins Millar's "Thunder in the Air," as the first of the five plays to be presented. Plan to hold each play four weeks. Other plays are St. John Ervine's "First Mrs. Fraser," G. B. Stern's "Matriarch" and "Wolf! Wolf!" by Ferenc Molnar. Fifth play not decided.

Manuel Diaz, singing dentist of Panama, has sailed for Chicago to join the local opera.

Jack and Jill Players, gold coast kids, have opened 1929-30 season in their theatre atop a near-north-side building. First offering was "Pirates of Penzance."

Sound films are to be used for the clinical congress of the American College of Surgeons here Oct. 6 to 18. Will be run in slow motion to demonstrate technique.

Paul Kvale, brother of Al Kvale, m. c. at the Oriental, is being supported as the successor to their father, the late Congressman O. J. Kvale, Minnesota dry, who was burned to death.

LOS ANGELES

Emory Johnson declared exempt from alimony in Superior Court when he pleaded talking pictures had thrown him out of work. His wife had asked that she be allowed $550 alleged due.

Suit brought against W. S. Gill by Mrs. Mira Talbert asking $2,000 alleged damages for an auto never delivered to her after she had bought it, dismissed in Municipal Court.

Herbert R. Jackson pleaded not guilty Sept. 25 to Hollywood bucket-shopping. Trial Oct. 15.

Arrest of Earl Williams' widow, Mrs. Florine Walz Williams, ordered on complaint of three individuals that she obtained $20,500 through repeated use of mortgages on the old homestead.

C. C. Pyle settled with complaining Bunion Derbyites out of court. Labor charges dismissed.

Bee Montague, stage, must stand trial for being intoxicated while driving. Released without bail after preliminary hearing Sept. 25.

Wilbur Herwie, 55, suicide by hanging in his Pasadena home Sept. 23. Last worked in chorus of Coast company of "Desert Song." Friends think lack of work made him despondent. He leaves a widow and son.

Lewis Stone filed suit in Superior Court for divorce from Florence Oakley, charging extreme cruelty. Couple married in 1920. Trial this week.

Mrs. Sadie Witwer appointed administratrix of estate of her husband, H. C. Witwer.

Max Fisher granted a permit to

(Continued on page 88)

Burlesque Efficiency

Danbury, Conn., Oct. 1.

This year the Lyric at Bridgeport, playing Mutual burlesque, is making a play for Danbury patronage through advertising in a local paper.

Up until the latter part of last week Sliding Billy Watson's show was advertised as the current attraction. That show played the house the second week in the season.

Only three changes have been made in the show line of the advertisement since it was placed.

Burlesque Engagements

Mabel White, soubrette, with Music Box stock, Buffalo.

Margie Pennetti, as extra attraction with Bijou stock, Philadelphia.

Georgia Southern, soubrette, left Bijou stock, Philadelphia, to join "Burlesque Review" (Mutual).

Billy Shaw replaces Miss Southern in Philly.

Stock in West End

The West End theatre in Harlem is going to become a colored stock house.

Harold Helvia has taken a lease. It will open in about two weeks.

Watson's Gag

Billy Watson's proposed revival of "Beef Trust" as gag revue for Broadway is off and cold.

Blame Chicago Academy Bombing On Thugs Hired in Stock War

Chicago, Oct. 1.

Bombing of the Academy, one of the city's oldest houses and now playing burlesque, drew attention last week to a tightened burlesque situation at Madison and Halsted Sts. on the near west side, where the Academy, Star and Garter, and Haymarket, all burly houses, are grouped within a block.

B. O. figures among the three have not been pleasing lately, especially when the Academy opened with girls and the old turk last April and began cutting in on the other two, and there was talk two weeks ago of a possible agreement among them. Apparently the meeting, if it took place, came to nothing.

The Academy explosion came as patrons were pouring out after the last shows at the three houses, and threw them into a riot that brought out police reserves. The bomb, placed at the Academy's stage door, which faces the Star and Garter's stage entrance, tore away part of the Academy's rear wall and sent performers of both houses scurrying from their dressing rooms still unclad.

N. S. Berger, manager of the Acadmey, blamed the blast on hired racketeers. Says his life had been threatened several times since his house went turk.

Academy is operated independently and producing its own shows, with a 75-50-30 scale, and Saturday midnight show with $2 top. Star and Garter has same rates; Haymarket slightly lower. Star and Garter shows interchange with Rialto, loop burlesque house, both being operated by local syndicate. Haymarket books Mutual units. It was reform target couple of years ago, but censors passed show as permissible and have let burlesque alone since.

GIRLS FROM FOLLIES

(Mutual)

At the Star, Brooklyn, where this one was caught Friday night, the show in the audience is generally better than the stage fare. Its close proximity to the Navy Yard has long since dubbed it the "Sailors' Hippodrome" and it still lives up to ofthe classification.

The show, produced by Ed J Ryan, is a whammer all around and far above the average Mutual opera both as to principals and production. Ryan is evidently earnest in going after the Mutual prize money and has plunged heavier than in previous seasons on costumes and scenic equipment.

Pernie Green, eccentric comic, is a hard worker and gets better results with timeworn gags and blackouts than the average wheel comic and gets them legitimately.

Gladys Clark, attractive blonde with plenty worth looking over, co-features with Green as featured soub and deserves the spot. Zona Duval, shapely brunet with plenty of s. a., is second soub, who works numbers for tops without conflicting with Miss Clark. Johnny Crosby, doing wop, is second comic with little to do but shadow around Green. Bessie Davies is an attractive prima with good singing voice, while Frank McConville straights to perfection.

Ryan has spotted the show in routine revue formula but has displayed enough showmanship to build up to a wallop in finales of both parts rather than let down after the first stanza as most of the other wheel shows do. Comedy also is equally divided between both parties.

ing to write home about in the comedy division, there are lots of laughs. All familiars and no use of wasting time to recount here.

The show has another advantage in having nifty lookers in the femme division and this goes for choristers as well as principals. The brigade gals are the best lookers and uniformly the most shapely burlesque has had in some time.

Gladys Clark planted an instrumental specialty, accordion and clarinet as preface to a teaser, clicking on both and handling the stall strip stuff like an artist. Miss Duval also manipulated a teaser oke.

Most of the numbers embody ideas that are carried out well and click as heavily as anything else in the show which is a convincer that attractive stage pictures can still get recognition from the goofs patronizing burlesque. The "Jewels of the World," which closed the first part, was costumed, grouped and finished enough for a class musical and drew a splendid hand. The "Congo" number and military drill were equally effective as corking stage pictures.

"Girls From the Follies" has plenty of zip and ginger and should prove a top notcher for Mutual.

Edba.

MOULIN ROUGE GIRLS

(Mutual)

Without backing up of house stock, house soubs and runway gals it's going to be just too bad for this one. The house brigade put it over for the show at the Irving Place, New York, Monday night. Without that support it would have been a tame affair.

Too bad, too, for Joe Catalano, producer, has been around burlesque long enough to know what a real show is. He's proven it in previous years, but seemingly didn't give this one much attention or either swung into line with the other routiners, figuring anything is okay for Mutual.

The show's an all around weak sister save for Benny Moore, chief comic doing wop, who works like a Trojan.

The house gals, Peggy Reynolds and Gertie Forman, outwiggled the troupe's hip twisters by a mile and showed them up plenty in other respects. The show's principal dames, teasers and everything else went blah. This show will certainly need plenty of jacking up.

Nothing in comedy and nothing in numbers to have it make the grade unless the downtown perusers become confused and figure Johnny Weber and "Shorty" McAllister, house comics, of the show instead of of the house. Nothing too forte in their stuff either. Blackouts and skits creaked from the radio bit to the finale.

With no laughs, no gingery principal dames and a lackadaisical chorus this show projects insufficient magnetism even for the mining towns.

Had it not been for Peggy Reynolds's wicked weaving and semi-strip stuff most of the mob might have run back to the box office.

"What's the matter with burlesque?"

This one is one of the answers.

Edba.

WHEEL HOUSES SQUAWK ON SHORT CHORUS LINE

Out of town houses on Mutual wheel, especially those not flanked with house chorus ensembles, are squawking loud and often on the shortage of choristers in incoming shows, many notifying circuit headquarters unless the shows carry the required 16 girls they'll deduct pro rata for the absentees.

With this season's tilt in the Mutual guarantee, the girl shortage is especially embarrassing against the promise of better shows for the raised fee which has not materialized either.

While Mutual headquarters is seemingly satisfied with the early season start of the Wheel shows, some of the house operators have a different story to tell. Outside the dump stands with a cheap operating nut, the regulation wheel shows have been unable to stand up without house assistance with stock combo of house principals or runway ensembles.

Something's got to be done about burlesque if it wants to survive the current season, according to vets in that branch of show business. The hit and run variety of shows that have survived on the Mutual wheel in past season are petering out because of similarity of each show to the other.

The undraping of the femmes was a clicker six years ago when the wheel was organized, especially with its then competitor, Columbia wheel not going for the semi-strip stuff but dressing up the dames and aiming for a refined show that proved a bust.

Chi Doorman Killed for Telling Patron No Seats

Chicago, Oct. 1.

Charles Bell, 50, a doorman, was killed and Edward Richard, 16, was wounded Sunday when a customer went wild in the Gem theatre, burlesque house at 450 S. State street.

The patron, Sam Barciro, pulled a gun when told he'd have to sit in the balcony because there were no more downstairs seats. He is held by police.

Connie St. Clair replaced Fritzi White as runway principal, Columbia, New York, Sunday.

PALACE

(St. Vaude)

Eight-act bill, with only five listed in the program. That's the way they do at the Palace in Chi, where headline acts are booked at the last moment to surprise everybody, including a lot of people who stayed home.

Beatrice Lillie in her second week is advertised for six and one-half days. She has to catch a boat for London. If she were one of the Five Flying Ginzbergs and had to catch a sleeper for Duluth she could go make the best of it. But this gal is class—so much class she can say goddam on an R-K-O stage for 13½ days and everybody stands around picking fingernails and wondering what to do about it. If a cleanup is to be made, Beatrice Lillie's blue line at lots of money per week is just as objectionable as a deuce act's two-bit pun.

A good bill. Marc Nathal, the monkey man, opened with his European novelty act wherein he runs over the tops of seats and climbs all over the balcony in monkey costume. Nathal was programmed to follow intermission, but was the only logical opener. Following were Three Minute Men, only two of the colored hoofers appearing. Hard and fast succession of taps and acrobatic routines, sold very well.

Douglas Leavitt and Ruth Lockwood Revue, running 45 minutes, is a strong assortment of comedy, music and dancing. Took third spot and made a great impression. Leavitt and Lockwood, who have appeared in musicals, are supported by Teddy Hays and his eight-piece band, Jones and Elliott ballroom team, and eight dancing girls. Meat of the revue is Leavitt's farce comedy style, worked in skits with Miss Lockwood and others assisting. Act is beautifully dressed, with orchid the predominant color note.

Morton Downey, the tenor, closed the first half and displayed the same modest, likeable attitude that did much to distinguish him in his first vaude appearance here several months ago. Since then he's made a couple of pictures, but mentions it only in an encore when he sings "Jericho." His act is a balanced assortment of pops and ballads, with one Irish number. With that sweet tenor voice and modest personality, this boy has more big opportunities ahead of him.

Beatrice Lillie after the newsreel sold everything she tried, which is a lesson in salesmanship. Who else could put over a punk lyric like "Snoops, the Lawyer," or that "Fairies" number relying solely on a guy's trend of thought? Or that song about a six-year-old slut?

As the outstanding feminine satirist, Miss Lillie always has a place waiting for her in vaude. But if they're afraid to ask her to take out the g. d., she ought to kill the song anyway.

Maria Gamby and Douglas Stanburg, announced and billed as part of Roxy's Gang, tried an ofttimes sagging alternation of dancing and song. Gamby is a danseuse, featuring toe work and a doll dance. Stanbury gets dramatic with the song "Marching Home," relying on that alone to put him over. The song, while it lives, will turn the trick. Gygi, the fiddler, has left the act since its showing. Assisting the team is an unbilled girl pianist. Act wasn't overly strong at the Palace, with Gamby's dancing too strictly interpretive to carry vaudeville sensationalism.

Kramer and Boyle in next-to-closing with rowdy comedy carried easily. In blackface and without any attempt at African delivery, Kramer burlesques previous acts on the bill to bolster his own sometimes bearded stuff. Boyle plays straight bordering on pansy, and sings a slow ballad that needs acceleration. The act has been working 10 years now, and ought to fix that ballad.

Closing were Boyd and Wallin, iron-jaw girl supporting one end of a slack wire on which her male partner performs. Nice end spot turn.

Capacity main floor Saturday first show.

Horace Heidt and his band just finished four weeks here and moved to the Riverside. All his mail had caught up with him. *Bang.*

STATE-LAKE

(Vaudfilm)

Chicago, Sept. 28.

In no long time hence Lita Grey Chaplin will cease capitalizing on having been the wife of cinema's master buffoon and rest on her vaude talents alone. She stopped the first show on her merit.

This girl has one of the most appealing smiles in vaude and a voice.

Ashley Page, xylophonist, opens the well-balanced bill. Class and good judgment in selections. Should not break his xylo harmony to do one chorus with a sax. Recalled for an encore.

Thomas and Ray, girl hokums, are satisfying with their chatter on shipboard, but do not make full use of comic opportunities by Ray, a diz blonde. Her "Sadie Thompson" burlesque opens an impersonation craving that would carry the act better if more were offered.

Lita Grey (forget the Chaplin) spotted No. 3. Audience made her work, and she did. Heavy alto voice. Second number a teary, mother song, but with Lita's own touch to it. She is so much superior to the Lita Grey Chaplin who was here some time ago that the aude was amazed. Roland Becker and Pat Casey, her pianists, have an oke pianolog.

After Lita had stopped the show Al Herman, blackface, did it again. He takes just the right intimacies with individual members of the audience and uses singing plant for finish.

Colleano Family, three men and three girls closed with tumbling, handbalancing, footbalancing and acrobatics. Maurice Colleano, held everybody tense.

Feature film "Side Street" (RKO). *Loop.*

ACADEMY

(Vaudfilm)

Fourteenth street on a Saturday night looks like a big hurdy gurdy. Downtown mob on a tear. And they give ths Academy a big play.

This time it probably was the Sharkey-Loughran fight pictures that magnetized the crowd. Feature was "Four Devils" (Fox), probably on its third run in town.

Seemed the vaude here made no difference. Just three acts spotted on the stage. Bernard De Pace, the mandolin wiz, opened and whammed. May or may not be a common occurrence in this house, but for an opening turn to stop a show anywhere is unusual. De Pace is a showman all the way, and with him are two clever and cute girls who swing a sprightly leg.

Herbert Faye, with the same turn he's been doing for years, got over bravely in the middle spot. Faye didn't need much encouragement to add an extra five minutes to his frolic. Material in Faye's vehicle getting rusty. Those two gals help out with looks.

The Gold Diggers, with Gomez and Winona (New Acts) trailed and closed after 45 minutes of hoofing, hoofing and more hoofing. Duke Yellman's band and a lot of specialty people gives this turn somewhat of a flash, but never hot entertainment. Audience went cold on it here.

With feature picture running an hour and 40 minutes and the Sharkey-Loughran film about 14 minutes, there was no cheating. In fact, a good deal too liberal with added newsreels. Silent and sound Fox cameras ground out a total of nine items, five in sound. Movietone held a shot of Mayor Walker welcoming some German emissary or other; Knute Rockne's pep talk to Notre Dame's football team; a fashion note from England showing what milady is wearing there; daredevil painters calcomining the Williamsburg bridge; and a sequence showing last of British troops evacuating Germany.

Capacity biz as late as the last show Sat. nite.

86TH ST.

(Vaudfilm)

Three acts and "Show Boat" on the screen are in layout for first half here. With the picture running near two hours the vaude interlude is held within 45 minutes and even at that the combo makes for an overtime show. This house especially ran dizzy in attempt to time on the Saturday opener, but fixed after the second show. With orchestral features, organist, newsreel and trailers it stacked up as a four hour show until house manager got busy pruning and finally made a balance. No fault of his. Business slim and any in drawn by the screen feature since the vaude section had no box office magnet.

Irene Vermillion and Co. opened and did nicely with a dance flash. Miss Vermillion's forte is contortion acrobatic dancing and she proved herself there in two numbers, an idol worship dance and a Russian that had all the bends of a snakeetine and done well. She's backed by a man solo dancer and five piece musical combo that help, especially the boys' tap stuff. They liked it.

Syd Moorhouse, English character singing comedian, got over big in next niche with his song characterizations and ribtickling gab, but seemingly chopped, doing but two numbers instead of his usual three. Possibly on instruction but a hit nevertheless.

Kelly and Jackson, two boys with one doing comedy sap, closed and satisfied with "Oh May." The skit is likeable hoke and a good set-up for the boys. Dolores Griffin, nifty trick, supports and provides the incentive for a comic courtship in which the sap is maneuvered into a date and gets plenty of runaround while Jackson, straight, snuggles her while warbling two numbers and later unleashes her for a dance in which she gives splendid account of herself.

"Show Boat" (U) on screen.

ORPHEUM

(St. Vaude)

Los Angeles, Sept. 28.

Years ago, a number of years ago, there was a man named George Castle who, with a partner named Ed Kohl, ran a couple of variety theatres around Chicago. He was pretty prosperous. Interested in horse racing and owned a stable. Much devoted to this hobby of his. Theatres were making money. He was booking his acts year in advance for the corresponding week of the year. Not much trouble. Did it on the opening date by just giving the acts a contract after their opening day.

But as the years went along there were no new faces on his bill. But the racing stable had new horses. Then a little fellow named Murdock —J. J. to be exact—around Chicago, got a different idea about what the public wanted. He figured that the same old faces would not do year after year. He, with associates, promoted a theatre called the Majestic.

Murdock did not book the talent Castle played. He got new faces and in time his idea worked out okay. He progressed.

Castle just wanted to be let alone. But they would not leave him alone in show business. The other fellows kept progressing and Castle in time found that out and his prosperity was somewhat checked. But that fellow Murdock set aside some stock in this new venture, against the wish of Castle for Castle, and the latter profited unbeknown to himself.

However, there are not many Murdocks in show business today. If the Keith bookers follow the Castle policy of repeating act after act as they do here and have been doing since they have played checkers with bills, no one is going to cut them or their organization in on opposition gravy. Instead of following the Castle policy of yearly return dates, this gang give them at much shorter periods and the folks around here who blew out on the Orpheum several years ago for the same trick will desert the house again. It may not be easy to bring them back the third time; hard enough to get them back the second.

Fault cannot be found with the acts. They are glad they are so popular with the bookers that they can keep around the California sunshine belt. But the cash customers sort of get tired of repetition and are not so eager to welcome them.

Current Show has Ted Lewis held over for second week as headliner. Lewis is smart. He knows that he has been giving plenty of the same thing on his numerous appearances during the past year. For the holdover week he added a new routine and songs and goaled the mob in the closing spot. Then, too, he accomplished a double purpose, as he tried out number of specialties that will be used for the four-week engagement at Cocoanut Grove, Ambassador hotel, which starts Oct. 7. He still is b. o., as demonstrated at the opening Saturday matinee when the capacity house greeted the flash of his name. To draw capacity on first day of collegiate football is not a bad feat either. In scanning the bill it is obvious that Lewis did this trick.

Trey spot had (Joe Mendi) educated monk. Pushover for the freak as the mob was astounded at the speed he went through his tricks and went big for the imitation of young and old man used for the finish.

Harry J. Conley and his four aides came along with the old standby "Slick As Ever." Conley sure must have been some slick to get them to play this repeat. About 50 per cent of the customers here are generally a laugh ahead.

Opening second part was another repeat, Joseph Regan, tenor, who gained a California rep when the Doheneys of oil fame took him under their wing and sent him abroad to study. Regan still tenorizes okay, but sticks muchly to a set catalog of songs.

Then came the Lewis frolic for the bow out. Strange to say, no matter how often Lewis repeats they stick to their seats for the finish. Pathe silent news and Aesops Fables were shown on screen before and after the vaude.

At the 50c mat top repeat acts may draw perfectly, as it is great entertainment buy, but for the $1.50 at night the bookers had better get away from the old Castle policy. *Ung.*

STATE

(Vaudfilm)

Down to four acts to meet the turnover Saturday, and everybody cutting. Blackstone and his magic act did 43 minutes, slice of around 10 from normal, and the rest chopped proportionately.

Packed house at the night show. "Speedway" (M-G), feature.

Preceding the Blackstone display, which held interest, the veteran Dutch comics, Raymond and Caverly, were a sock next-to-closer, a surprise in this big house. Their chatter had to reach the rear to land and it seemingly did. Straight talk, featuring the old style dialect comedy of mispronunciation, averaged a laugh a gag. After the first few the team was in. They walk on with violin cases which they never open and walk off coldly after the punch gag. No attempt to sing or dance off. Their style of exit is almost extinct today, although as handled by Raymond and Caverly, who know how, extremely effective.

Six Lucky Boys (New Acts), speedy tumbling and risley troupe of men, opened up in hit fashion. Corking opener. Three McCann Sisters, No. 2 on a repeat within six months at the State. Why they're back so soon or at all is as mystifying as some of Blackstone's stuff. Show needed a push from Raymond and Caverly and fortunately got it. *Bige.*

FOX

(Vaudfilm)

Non-explosive divertisement hardly able to meet the fussilade of surrounding competition. It's really picture house stuff rather than vaude, and sluggish entertainment under either classification.

Eddie Peabody works like an aeroplane engine, but in the general apathy he's on a treadmill. Only during the Barto and Mann session did the pews stir with anything approximating keen interest. This standard team of acrobatic dancing wows sewed their initials on a touchdown.

Coming from a male reviewer it may be rushing in where angels would be afraid, but it did seem as if almost every one of the 16 chorus girls was over-marcelled. When coiffures impress the masculine eye unfavorably, it's evidence not to be lightly tossed aside. More neatness and less ornateness is suggested.

Neatness as a subject suggests a puff for the service staff at this house. They are an unusually keen and clean-cut bunch of boys. Few of the neighborhood houses around town rate similar comment.

"Big Time" (Fox) on screen. Biz light. *Land.*

125TH ST.

(Vaudfilm)

A miracle has taken the 125th Street out of the red and put it in the long green. The Keith bookers are not yet sure that it isn't a dream. So with the old Proctor house in Harlem actually doing a profitable biz afternoon and night the Keith boys can get out the fireworks and have a parade. Almost filled downstairs at the first show last Saturday, looked like a decided increase over the preceding Saturday. The new stage presentation gag is given credit for the b.o. transformation.

Walter Clinton and his band, known up there as the Invaders, are held indef. Each new bill has the band dressed up with a special stage setting; the 11 jazzists all on the stage during the entire show with Clinton doing m.c. and directing throughout. The idea has caught on. It is that intimate aspect with the band there apparently to stay that is growing popular with the neighborhood. And plenty proof that there is friendly stage-and-audience feeling came when Clinton announced that Bobby Rollins of the band would sing. Reception must have made that nice looking young Italian feel good. He has stage presence and a good voice and probably will become the idol of the neighborhood in time. Bobby's picture is out as big as life in front and that is more of the showmanship that is selling this "your own theatre stage band" stuff.

The presentation was entitled "Via Radio" with Clinton and band opening on a darkened stage. The musicians went into song but it wasn't so good toward the finish due to the boys not being familiar with the words. Once the lights were up and the boys had their instruments, the rest was easy.

"Show Boat" (U) was a strong attraction too. And the 125th streeters also figure for an afternoon tariff of two bits the "Show Boat" which got $2 downtown should be a bargain.

The Columbia Comedy Four, male quartette, is a reminder of the old big time foursomes. Not so good in harmony and not so good with their comedy byplay, yet sufficiently entertaining to be booked in the neighborhoods at the money.

The Columbia lineup mixes topical numbers with a bit of hoke the uptowners seemed to like for the audience had the boys do an encore after two bows and Clinton had picked up the cue for the following turn. Wyeth and Wynn mixed combo with the man doing a musical specialty and pleasing. He plays a harmonica without using his hands as they are busy with his guitar accompaniment. The first woman to be seen on the bill in this one and she proves a capable partner for the style of act. Gags are fair. The woman does a little dancing; acceptable.

After Rollins had done two ballads Kerr and Ensign did well with their line of comedy. Talbot, Kenny and Girls, closing, have a capital dancing finish, two of the four women doing neat tapping. The standout was an acrobatic dance by one of the girls. *Mark.*

PALACE

(St. Vaude)

Chicago, Sept. 28.

Third anniversary and nine acts didn't mean a thing to this town. Filled only half its Saturday mat. But the show will build, for it's better than the stuff here the last few weeks.

Plenty of comedy, lot of it hoke, and good. William Gaxton, second after intermission, leader in laughs, his skit "Partners" getting immense results. Gaxton last here with the "Connecticut Yankee" and the folks remembered him.

Julius Tannen followed and got his laughs at the right times.

A couple of real clowns, Billy and Elsa Newell, No. 4. Act is in two parts, first half dealing with fun on the beach in 1893, and got the mob. Second has no label—something Spanish would do. Girl is a clever comedienne.

Following the success of "After Dark," in Hoboken, William Nunn and Co. present "Blood and Thunder," patterned exactly on those lines. Didn't give what it promised, with laughs not so plenty.

Edison and Gregory, second spot, okay as a novelty. They entertain by getting music out of balloons, inner tubes and a saw. Act last at the picture house, Chicago. Have ritzed the turn up a bit, but are still playing the hokum to nice returns.

Six Galenos opened. Tumblers have class and big in appearance, style and work. Exceptionally risley.

Hetty King, English male impersonator, opened the second half. She sings well and her numbers will get across anywhere. Three bits and better as she goes along. It's a return to this country for Miss King.

Randall and Watson, from productions, now in vaude, are satisfying. Specialize in dancing, okay, except for a Spanish number by Virginia Watson. Nothing outstanding, but they are apparently nice people, and Palace mobs go for nice people. Earl Brown, at piano.

Carrie and Eddy Revue, dance flash, with Rudy Kayne and Kar Peters, closed. Practically no walkouts. *Loop.*

RIVERSIDE

(St. Vaude)

Third week of comeback try No. 2 for straight vaude in the section around West 96th street, New York, which is supposed to be the straight vaude-minded neighborhood of the country.

Comeback No. 1 didn't have much of a chance, starting in April and winding up in June. Interest was growing, it was claimed, when the closing came; a closing decided on to whet the public's appetite for a greater attempt this season ("absence makes the heart grow fonder").

The Riverside is an important spot at this moment. Whether it hits or whether it misses with the big time policy means as much to the straight vaude drive generally as to the RKO itself. More, perhaps. To the circuit, straight vaude is at the Riverside for profit. No profit, then out it goes, of course.

If it flops? Either the audiences didn't care for straight vaude without pictures, or the booking office didn't find out what sort of straight vaude they might have cared for.

The point due first consideration is the Riverside's close proximity to Times Square. No question that they'll pass up anything uptown that doesn't rate with what they can find downtown. If they can't see it on 96th, they'll hop a cab, a bus or the subway and find it elsewhere. Merely a matter of a few minutes.

For $1, the Riverside's nightly top, they undoubtedly expect the same quality of entertainment served downtown at the Palace for $2. It may mean a difference of $10,000 to $15,000 between the Palace and Riverside grosses, with the Riv spending almost as much for bills and taking that much less at the box office.

If with $9,000 and $10,000 vaude shows the Riverside can see any kind of profit, it should be a lot better than the in and out of the red system of the past with vaudfilms, with a bad picture dropping the gross into the dumps one week and a good one pulling it out the next. The business rewarded to straight vaude shouldn't vary much, unless upward, if Keith's booking office maintains a definite pace in show quality.

That pace must be kept up with drawing names and entertaining material around them. Phoneys never got by at the Riverside and never will.

The Riverside needs special attention and plenty of it. If possible for the bookers to regard it as an individual case deserving of separate treatment, away from the other RKO stands, so much the better.

Current bill, eight acts, has a natural head start with the Horace Heidt band, here this week after four straight at the Palace. That goes both for box office and entertainment. A snappy first part, end-

(Continued on page 64)

PARAMOUNT

("Believe It Or Not"—Unit)

New York, Sept. 27.

Seats reserved for the press! How those muggs out in Chi would crack a bone if the Publix-B&K. houses there ever kept a cash customer out of a seat in honor of the fourth—or, in this case, fifth—estate. Remember, Max, how the asst. mgr. at the Oriental threw out his chest and said he had consulted with the home office and was at perfect liberty to kick out all Variety guys? And remember how he did?

The layout at the Par this week is neatly interwoven, with Jack Partington's "Believe It Or Not" unit fitting right with the feature, "Illusion." Plenty of novelty, furnished by a magic show idea carried right to the finish.

Started with the 12-girl ballet divided as six illusionists and six assistants, working a set of primary prop tricks and dancing as they work. Very fine bit. Mary and Bobby, young dance team, started the acts with a trick entrance from an illusion cabinet. This team has been progressing steadily in quality and will be worth a production spot if the improvement continues. Featured is the girl's toe tap number, and the rest is acrobatic and eccentric.

Leon, illusionist, was the meat of the unit, with everything built around him. Does standard stuff, highlighting with transference of a girl from behind a screen to the inside of a closed glass tank of water. Strong turn, and much more novel in picture houses than in vaude.

Abe Lyman, 4th week with his orchestra, made his first appearance after Leon. Likewise his band, which played first half in the pit. Band is used as an act rather than in the customary presentation style, and worked three numbers in a row. For music the outfit has an established reputation. When Lyman stoops to gags he'll be more in line with what picture house customers expect; right now he's the quietest m. c. around.

Earl LeVere closed the acts with his chatter, using Lyman as straight. LeVere still has the accordion hanging around his neck, but he's talking more and playing less right along. Only one solo here, and that very short. Talk carries good humor, sometimes a little rough, but all clicking.

Finale in line with the title, ballet suddenly revealed in poses by a quick turning of sections in the rear-stage set.

Jesse Crawford's organ solo a set of pops, plugging a number from the Moran and Mack picture to open at the Rialto Saturday. Customers in this burg take class music quite calmly.

Paramount News had a well-balanced lineup of clips, with noise and thrill in the Mineola dirt track races.

House doing holdout business Friday, opening day. *Bang.*

CAPITOL

("Flower Follies"—Unit)

New York, Sept. 28.

A nifty bit of presentation on the Capitol stage this week. For elusive coloring, picturesque formations, clean and pretty costumes, this one stands out for sightfulness.

Jos Santley and Ivy Sawyer are the featured ones, around whom it is suspected the whole idea was built. Anyway, the Santley-Sawyer combination billed heavily on the Capitol's broad marquee. In fact, it wouldn't surprise if a good many believed the team in a talking short, so the billing was made to appear.

Unit opens before a drop in "one" bringing out octet of girls, who spill usual musical comedy patter and introduce Roesner, m. c., and Santley and Sawyer. Impressed at first like something of a plot, but later judiciously dropped. Idea of garden party is planted, with scene switching to disclose elaborate set and band. Myriad of Hale girls cut pretty capers with graceful gyrations, led by Joyce Coles, as fast and clever a ballerina as spied in a long while.

Carlos Peterson, pirouet twister, did several flourishes without much ado, band picking up tempo and swung by Roesner into a comedy selection, "Outside." Number permitted choral specialties and business from the band, though some of the boys overdid a bit.

Well-delivered punch by Jerry Coe, youthful legmaniaist and incidental accordion tickler. Combination of instrument and leg work put this boy over. Coe's stuff is averagely good, his youth and personality evidently counting for much more.

Florescent gowns paraded by the line girls effectively grouped for the Santley-Sawyer specialty, their usual song and dance affair. Team did not register to any undue degree, perhaps because of Miss Sawyer's vocalizing, something she really should do little of while giving more play to her limbs.

Again the Coles girl, in a waltz toe number, scored, following the team. Coterie of 24 Hale dancers prettily costumed with attached tingling bells made a scenic bower effect for Miss Sawyer and Santley.

Momentary but well-timed departure from fantasy to realistic comedy was Jack Pepper and his two tramp stooges with the piano. Pepper alone could have gone over big, but it was those stooges who garnered deep laughs. Amid much clowning the trio shoved in some nifty close harmony, with Pepper doing a "St. Louis Blues" in a pip falsetto.

Back to the flower bed for the finale, with all 32 Hale girls on display and three swinging pendulums of more girls for the concluding touch.

No talking shorts booked with the feature, "Madame X" (M-G), copious tear jerker great for the femmes. One little girl actually carried out in hysteria.

Yasha Bunchuk turned his pit symphony orchestra into something that sounded like six brass bands on parade, with an arrangement labeled "A Wee Bit of Scotch." Nothing wee about that crash and din.

Metro silent camera turned out two news items with three clips from first issue of Hearst Metrotone newsreel.

Capacity biz Friday night.

GRANADA

Chicago, Sept. 25.

If the Marks Bros. would double the number of girls in the chorus they would have a better stage show. The present lineup of eight girls is lost on the big stage and looks hopelessly stingy. Sixteen or even 12 gals would brighten things considerably. The meagre chorus the house does have is good, however, the girls being hard workers, soft on the eyes and manage to keep in step. This week one of the line steps out to warble a few tunes for the large audience here. The femme, Eleanor Kaplan, has a nice voice, but needs more power to fill a hall this size.

The week also marks the return here of Billy Taylor as guest m. c. Taylor's entrance was cold and not a whisper of welcome. They evidently don't remember him. In this day of personality salesmen, Taylor is too expressionless and matter-of-fact to get real results. Not a heart-throb for the flaps.

Stage show backed by a pretty set, meaningless but colorful. Taylor comes out and says "hello" and the mob keep their hands in their pockets. The eight little girls try to stretch across the stage in an ordinary dance routine and the audience still remains chilly.

Mob first begins to sit up a bit with the entrance of Auriole Craven, who's a looker, sings nicely and plays the violin. Does a couple of pop tunes and doubles with Taylor, who squats at a half-pint piano.

Ned Miller, known and recognized by the Granada crowd, also sang a little, in a soft, crooning voice. Except for a stiff stance, Miller is okay and was over here. So much for the pipes department.

The hoofing session opened with Rene and Lora, exceptional adagio dancers, who last appeared in town at the Frolics cafe. These two girls have a splendid number and got great results.

Warren and O'Brien open with comedy hoke and close with some tumbling. Hoke is weak and drew little blood here; they got better returns with the acrobatics. Turn needs better routining.

Business very good. *Loop.*

CHICAGO

Chicago, Sept. 27.

Almost a perfect picture house stage show this week. No headliners, no names, no ballyhoo, but as fine and entertaining a show ever spotted at the ace house of the town.

Frankie Masters back as m. c., and got a reception from the crowd at the first show. Masters is a clean-cut performer, gets acquainted easily and brightens up his corner. Spaced in the stage show, labelled "Musical Comedy Revue," Masters proves that jazz is only rhythm by letting each instrument play a different song, drum keeping the throb and giving unity to what would otherwise be discord. Cleverly done.

Helen McFarland, announced as the most versatile girl on the stage, proves that she can sing passably, dance better and play the xylophone best of all. Her snappy style at the instrument gets over big.

Snyder and Cooley are a cinch for the picture houses. They have a comedy dance routine that can't fail. The prattfalls, the hokum, the patter, are sure-fire here.

A clever juggling act, Wilfred Dubois, got great results. Does straight stuff nicely, leading up to the gravity defying bit with a glass of water. Dubois works in "one," getting the band off the stage, and giving 'em rom to set up a Valentine tableau.

The tableau seemed rather out of place, but was a pretty close, the chorus running thru a jazz dance routine.

Summed up, it was a good, effective show, satisfying and entertaining. And a show which needs no names to get across.

George Sidney, "Cohen on the Telephone," short, draws laughs plenty. The news, one M-G-M and four Par shots, was dull.

Business very good. *Loop.*

LOEW'S STATE

("Accordion"-Unit)

Los Angeles, Sept. 26.

With Fanchon and Marco units supposedly in their last week at this house on account of labor differences, the producers have done a job in assembling this unit. Show ran 48 minutes at the first performance and was zippy and speedy. Talent of the punch order, with top honors to Myrtle Gordon, singing comediene, an importation from Chicago, and Bill Lennon, 14-year-old tenor.

This unit has a sextette of girls who play the accordion. Girls were novices at it a month ago, but give a good account of themselves. In one Gene Morgan, too, gets his chance on the week. He and his aide, Chuckie Callahan, actually pulled new gags that will be liberally cultivated by the other m. c.'s and gag writers.

Opening has band in shell built in shape of accordion with the femmes in purple and yellow. Girls then into kicks and taps with Marie Price, nifty acrobatic evolutionist, on for the finishing strains. Morgan's band number had Eva Perman doing a plug of the ballad from the pit. M. C. and the youthful colored page boy of the theatre do their single and taps. Page boy has been in house for three years and has lots on the ball. Bound to use feet rather than saluting patrons.

Louise and Mitchell hand to hand acrobatics and dancing, did very well. Girl is the understander and has excellent sense of comedy values. Garbed as sailors the 28 in the line on for nautical stepping to finish with a wooden soldier effect. Ted and Charlotte cleaned on their mechanical movements and toe work in this number. Girl does a leap over man, starting and landing on her toes, half a dozen times. Bill Lennon did two ballads. He is a protege of Titto Schippa and okay. Myrtle Gordan offered more ballads and one of these days may make a production.

Introductory of finale had Arnold Hartman, accordion, solo with instrument strapped upside down on his back. Paved way for the six accordion girls who officiated as stage was filling up with the other performers. Back drape was flown to show a living curtain of 12 girls doing acrobatic stunts and poses on the bars. On the screen "Smiling Irish Eyes." *Ung.*

VAUDE REVIEWS

RIVERSIDE

(Continued from page 63)

ing with Heidt, and then an offish second half through a tremendous letdown after the Heidt smash. In that last part, William and Joe Mandel, Allen McQuhae and "The Wager" (afterpiece), entirely lacking the presence of a woman. Not a femme in the show after Miss Haley, of Norton and Haley, No. 4.

A woman in place of McQuhae would have meant the difference between a sock show and a questionable one. The NBC radio tenor (New Acts) is a straight singer of straight songs, singing beautifully, but not the type of vocal beauty that goes in vaude without the necessary salesmanship. McQuhae is at a decided disadvantage before a matinee audience composed of a large number of kids, as seemed to be the case at Riv Saturday afternoon. When one considers the percentage of children in the matinee audience at all vaude theatres, any failure to hold their interest becomes important.

McQuhae almost had them at the finish of his third number, the balled "Little Pal," but chose to remain for another song. That can be laid to the fact that McQuhae is from the radio. A vaudevillian would have known when he was sold, and walked.

The most creamy of Heidt's seemingly endless supply of band numbers comprises the turn's Riverside routine. Everything sailed over a smash, from the skating dance to Lobo the police dog, although the booth operator didn't help the former any with a six-cylinder flicker spot that was hitting on one only. Or it might have been the fault of the machine. That's highly probable at the Riverside, where a very poor all-around exhibition of stage lighting doesn't indicate opportunities were taken this summer while the theatre was dark.

Heidt and his boys, while scoring with everyone in the house, seemed particularly enjoyable to the women of the audience. If the women want looks and youthfulness in a band besides talent, they can stop right at Heidt and company. As a composite of what audiences want today, this band stands pretty well alone.

One of those dancing flash acts starts with Jeanne Upham and Boys made entirely satisfactory by some good dancing. If stronger, this one could have averted a bushel of trouble by moving into the second part. But not that hefty. Same applies to Nancy Decker, singing single, who could be elevated to a much higher niche than the deuce with the proper guidance.

For realization of the present scarcity of single women in vaude who can step out and hold a spot, scan the list of single women playing. Not very many. Should be more. A single woman with an act today can write her own ticket. Even the bookers admit it.

Especially a girl like Nancy Decker who possesses an invaluable edge with appearance and undeniable ability. The numbers Miss Decker is singing mean nothing until she reaches a special arrangement of a pop blues song, and then that hardly amounted to more.

Owen McGivney, protean artist, has remodeled his routine to give the audience a complete low-down on how he changes so quickly. As McGivney exits to switch, two masked assistants are lighted up and shown arranging the makeup. One slaps the wig on McGivney's head while the other slips him the coat. The changes are made on an average of possibly two seconds, maybe more or less, each, and the inside peek is extremely interesting. The sides of the set, where the changes are made, are darkened after each change.

Almost another act now, though still "Bill Sykes" and the same routine McGivney has used for years.

In the afterpiece the old formula is adhered to, but the afterpiece is strictly hokum comedy. Played now by the two Mandels and their colored butler. Bert and Betty Wheeler, Dotson and the Mandels were the originals. That was four or five years ago. "The Wager" still holds water.

Norton and Haley did well enough fourth with the first comedy up to then. Norton's comedy material contains a representative gag from about every year of vaude history, starting from the beginning. None of them polished and few of them reconstructed, yet good for a satisfactory number of laughs. There is no such a thing as a new joke, and Norton proves it. The opening is a street flirtation, and you know the rest. Miss Haley, competent straight with a stunning form, bears resemblance to one of the Four Haley Sisters of some years ago.

Saturday matinee attendance but slightly better than half. If they can build the mats up here, it would mean much to the nut. *Bige.*

FOX STAR

(Vaudfilm)

It's a hard-sitting audience at this theatre. Exhibit one is a seat caved in with a rope barrier. Exhibit two is a seat with the back cracked, bent and sagging. Exhibit three is a seat which is perhaps the only rocker in the picture houses of the city. We might say the country. Or even the world!

Italy is 40% responsible for this condition. Judea is likewise 40% guilty, while Ireland and Spain are both 20% culpable. The percentage figures represent the 100% hard sitters. They sit long, heavy, deep, wide and handsome here.

This is no house for a stranger. If one thinks he spots a seat, he may leap down front and find its a phony, waiting for the upholsterer. One might call this situation a squat-mirage. It can safely be said that this is the only squat-mirage extant.

They had an ad in the paper today for usherettes. None needed, judging by the methods employed by the regulars in ensconsing themselves. They are expert hurdlers. Aisles mean nothing. All the fans need are horses to make it a steeplechase.

It is only during breaks that the house is noisy. Comparatively speaking. Patronized by a rough-and-tumble element, little can be done toward Roxying the mob. A genial and broad-minded manager holds sway.

Much credit is due to this gentleman, Louie Fordan, who incidentally is a lawyer. He's been trying the Fox Star case for three years. Mr. Fordan worked in the same law office as Elmer Rice, the producer. While Mr. Rice is dining on tapioca, collecting royalties, Mr. Fordan has been engaged in a battle royal and won't quit till he wins.

The Star is unique, in that it not only has pictures you can hear and see, but one would swear you can smell them. The house is unquestionably one of the most novel in point of its aromas. Electric fans are installed on pillars, which loom in the center of the theatre like goal posts on a gridiron. They waft the breath of all nations, resulting in a merger of scents, which defies an equal for strength, magnitude, consistency and thickness.

Nevertheless, the house is a delight to the neighbors, who have grown attached to its idiosyncrasies. Today the picture was "Four Devils" (Fox), and there were three vaude acts, the first Metropolitan Trio, doing operatics; the second, Sol Brillant, in "Stick to the Horn," and the last, Zoe and Phillipe, a 15 min. musical revue. Then there was the Sharkey-Loughran fight, which brought the boys from the corners. Doing great biz.

AUDUBON

(Vaudfilm)

Packed 'em in knee deep with the waiting line standing in rows of four or five behind the orchestra railing and forced to wait until the beginning of the supper show for seats, and even all through the dining hour the house was practically full. Fox's "Four Devils" probably the magnet, but on top of that add the Fanchon and Marco "Rhythm" Idea, which was billed all over the place. The F and M Ideas have played this theatre frequently enough to build a following in the Washington Heights section.

France and LaPelle started the works and the woman's perch work thrilled. She started with balancing turns on top of a bike set at the top of a 20-foot pole supported by the male understander. Thrilled 'em next by trick work on handle bars attached to a bamboo pole which the understander swung to and fro while she went through her routine. Complete revolutions while standing on small horizontal bar completed the turn. Short and snappy.

Tyler Mason, blackface comic, on next and gave them all he had for good returns. Bad finish though, because he remained on too long, stalling till they set the background for the "Idea." Tyler's songs were liked, but he had the house against him toward the end when he asked for request numbers and then insisted on giving a number no one called for. Best liked of his bits was reading a few silly remarks from an imaginative letter.

F and M's latest in the east, "Rhythm" Idea (New Acts) had everything its own way. Peppy and snappy and received accordingly.

Fox's "Four Devils" and Movietone News.

LINCOLN SQ.

(Vaudfilm)

If this house is a laff easy it sure had the mumps this Saturday change day at supper time. But then again maybe it was the vaude bill which made the customers undemonstrative. Five acts on bill with all doing four shows on week-end. Biz was only fair despite champ draw available in Metro picture, "Our Modern Maidens," which is chock full of film headliners led by Joan Crawford.

Top rate for floor is half-a-buck. And the clientele lines up like a little League of Nations, a bit top heavy with Spanish.

As presented, and it is understood that every act was cut in time coz of four-show rule, none rate serious mention. They came on in the following order: Santiago Trio; Peggy Calvert; Levan, Putnam and Bey; Francis and Wally, and Ben Barton, and Co. Miss Calvert is new, and the Levan, Putnam and Bey turn is new with an old face, Harry (Hickey) Levan.

Customers took kindly to Francis and Wally, song and dance duo with lotta running comedy on the hoof. Man is good and does natural comic stuff a la Barton—but the woman doesn't help the guy much as far as clap yore hands is concerned. Did 11 minutes.

Santiago Trio, the opener, are old timers. Dance by girl and some hand to hand stuff with the girl doing the understanding. Did five minutes.

Levan, Putnam and Bey, on third. Old gags, poor comedy and unimportant dancing. Did 11 mins. (New Acts).

They were followed by Francis and Wally who were next to closing. Ben Barton and Co. proved a weak finisher.

Barton carries 12 people, comprising a band of nine pieces, a girl singer, a girl violinist and a male dancer who does a drunk number. Act was flat when caught. Singing by girl and drunk's dance didn't help much. Barton's m. c. stuff was way off. His color scheme in costume dress and drop drapes lacks taste. Band music was only fair.

Fox Movietone News, and a Metro silent news rounded out show.

HAMILTON

(Vaudfilm)

Feature flicker, "Show Boat" (U), proved a drawing card and has had the house near capacity for the Saturday matinee. Besides the three turns were diversified and all went over nicely, with Dunn & West Rev and Joe Darcey sharing the major plaudits.

Morton and Thomas (New Acts), two frivolous femmes, yodeled and kidded back and forth, but found it tough going. Only the prancing antics of the stout blonde shoved in a laugh or two.

Since caught at the beginning of the month, Billy Dunn and Violet West have cut their supporting players from seven to four, doing away with the five-piece musical background. Dunn and West are still using the same category of ballrom dancing and are helped greatly by two youthful boys and girls. These four youngsters seem to be well stocked up in tap pedimania and handed them out from all angles. A little more of eccentric stepping woven in would help out; toward the finish the repeated

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"THE GOLD DIGGERS"
Band, Songs and Dances
45 Mins.; One and Full (Special)
Academy (V-P)

This is the same unit Helen Ferguson started out with a couple of weeks ago for Keith. Originally it had something of a book and some extraneous production for Miss Ferguson's sake. Most of that has now been cut away, but the major difficulty that originally dispelled the value of this turn, overabundance of dancing, still remains.

With Miss Ferguson out, it left a lot of holes to plug, and seemingly the producer figured his way out by throwing in one hoofer after another, until they all get so tangled up you can't tell 'em apart. After that there is only a flashy night club set holding Duke Yellman and his band and Gomez and Winona, dance team featured in billing.

Primarily lacking entertaining ingredients, that surplus hoofing makes it worse. Gomez and Winona make an excellent showing with splendid dance routines that rate the team top notch, but they alone can't make up for the rest. Also spotting the dance team far up in the unit is a mistake. By time they go on audience is plenty weary.

Yellman's combo of nine pieces is a fixture on stage. Musically o. k., but insufficient as syncopated stage bands go nowadays. Mixed dance ensemble of 16 makes a wide flourish at the opening, but get lost somewhere later on, leaving but eight girls who give a good account of themselves.

Outside of Gomez and Winona, most outstanding is Ruby Shaw, a whirlwind on her heels and toes and a looker besides. She's a cinch to cop the honors. Lillian Shade, blues singer, of lightweight texture; Ralph Cook, eccentric hoofer, posing as a comic; Gladys Yates, solo dancer, and Al and Jack Rand, hoofers, comprise the personnel.

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3 WHITE FLASHES
Roller Skating
12 Mins.; Two
Academy (V-P)

Title describes act very aptly. This trio of boys wear white blouses and pants with black, front studded wide stomach belt. It's a speed act consisting of acrobatic, dancing and adagio skating stuff.

In one number one of the boys whirls the other around backnecked on an open belt with the boy going through the air playing a violin.

In this three-a-day played opener. Will click.

CAMERON and DAVIS (3)
Comedy and Dancing
16 Mins.; Full (Special drops)
Belmont (V-P), Chicago

Hap Moore, formerly of Moore and Shy, in this act. Moore gets his laughs from his size, more in diameter than in longitude.

Opens with Oriental music and Cameron in comic rajah costume, spiels about telling fortunes. Davis comes in from the audience. The girl here might wear a comedy dress. Her ordinary street clothes are out of place in this routine.

From this point the turn becomes jumbled and meaningless. Moore clowns with Cameron, two girls manage to squeeze in some clever dance bits, the two men do a comedy soldier number, the femme tries some patter, Moore changes to a huge pink dress.

Act as it stands is messy, disjointed and poorly written. Not funny and misses fire continually.

Turn needs new routine. *Loop.*

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6 LUCKY BOYS
Risley
7 Mins.; Three
State (V-P).

Very fast risley, tumbling and short flying routine by six men—three foot balancers and three acrobats—that can open any show and come near to stopping it. Act strongly suggests the American Belfords.

Double tumbling from one pair of pins to another; timed flights and exchanges, with two flyers passing each other in motion; sommersaults from foot balances back into position. Much of it sensational. Some clowning by one member for fair comedy results. One stunt is built up like a million by three misses before it's accomplished, though two would be sufficient.

Smartly presented and neatly dressed. *Bige.*

PEGGY CALVERT
Songs
6 Mins.; One
Lincoln Sq. (V-P)

Act was doing four shows day caught. Miss Calvert is a blonde, of fine figure, but cold personality. Two songs are her numbers, "I've Got a Feeling I'm Falling" and "Old Fashioned Lady."

Singing is cafe type and lacks essential stage warmth. In second number Miss Calvert attempts sentimental bit in straight tempo address cut in between singing parts. Oke as No. 2 spot in outlying houses—but they'd better be lying out far if act is used as presented here.

"RHYTHM" (24)
Fanchon and Marco Idea
28 Mins.; Full
Audubon (V-P)

One of the shortest and snappiest F. and M. Ideas to come dancing its way east. "Rhythm" is the idea, and rhythm through the medium of the feet is packed, sealed and delivered.

Just one scene, a huge design of music note to suggest rhythm, in front of which is the augmented orchestra.

Names here, too; that is names which are known on the coast, but not so well known here, maybe, as Jeanett Dancy, the midget colored girl who did the Breakaway in "Fox Follies"; also Evans and Weaver, colored boys, who did their routine in the same flicker. The three were highlights of this idea, though on for no great length of time.

Ray Samuels, good looking juv, acts as m. c. throughout, and does a neat job of it, differing from the usual m. c., in that he makes no attempts to ad lib or comede by gags, limiting his work to introducing. After the 16 Georgia Laye Dancers dish out their "Futuristic Rhythm" hoofing to that tune, in the precision manner, Jackson announces a "Tap Rhythm" and goes ahead to prove it. This is his only bit besides m. c.ing, and he makes the most of it.

Gorman and Sully, "Nut Rhythm" comics, followed with a series of slow taps and "nut" leaps and tumbles. One of the two delivers his taps with a slow swaying motion, and then goes into a series of spins, whirling on his shoulder blades. Other takes to the leaps, but is not as effective as his partner.

The Laye Dancers again are on for a "Hand Rhythm." Wearing yellow gloves, the gals slap themselves and their mates, keeping the time with their resounding whacks. Fell a bit below the rest of their material.

A little Napoleon of the harpsichord is George Lyons, who made the strings talk in any rhythm. Lyons is a little fellow with a trick of amusing pantomime while playing. He looks shorter than he is up against that tall instument. He vocaled, also, one of his numbers, which didn't hurt the music any, in a pleasing voice, and he was forced to take an encore, going into hot blues.

Jeanett Dancy, the pint-sized little colored gal, was given a big hand when her connection with "Fox Follies" was mentioned, and she received another one after completing her "Breakaway" number, the only number she does. Her reception and delivery here would seem to warrant more.

Evans and Weaver, the two colored boys, possessed the outstanding leg work of the Idea. Both boys enter as though shot from a gun and go into fast eccentric leg work without a moment's pause. One especially made the house sit up with his quick serpentine leg weaving that impressed as the fastest kind of legmania.

It's all dancing, diversified dancing, rhythmic dancing and colorful dancing. Its short running time is more of a help than a hindrance, as it prevents dragginess.

SENNA and DEAN
Comedy Skit
12 Mins.; One and Two (Special)
Jefferson (V-P).

Man and woman combo using the flirtation skit differently. Here the girl is strictly on the make with the man acting shy and resisting her advances.

Miss Dean has a bright up-to-the-minute line of chatter and Senna straights for her in competent fashion. Couple play banjo ukes and vocalize a couple of special songs nicely.

Act makes a dandy deucer for the neighborhood houses.

GORDON and WALKER
Comedy, Singing, Dancing
15 Mins.; One
Jefferson (V-P)

Two man comedy team assisted in an opening bit by a handsome girl of Amazonian proportions. Nut tragedian stuff by Murray Gordon gets the turn off to a good start with Walker's clowning helping to make it stand up.

Gordon has a nice set of pipes, using them effectively for "New Kind of Old Fashion Girl," pop vocal with a punchy recitation, that wowed 'em here. A dash of slapstick and some released gags lessens the pace in spots, but Walker's hoofing finish winds it up in great style.

Turn will deliver efficiently in most of the intermediate vaude-picture houses.

LEVAN, PUTNAM and BEY
Comedy, Songs, Dances
11 Mins.; One
Lincoln Sq. (V-P).

Harry (Hickey) Levan is back with a new turn. Includes blonde, as usual, and a second man. Old gags, puny comedy, and light attempt at terpsichore. Gags even attempt blue spot once with the blonde pulling "She never eats before going to bed."

When caught act was in No. 3 of five-act bill on day when theatre demanded four shows. Early spotter.

BOBBY McLEAN (3)
Skating
12 Mins.; Three (Special Drop)
Belmont (V-P), Chicago

A nice looking and fast moving act for family time. Contains nothing new or startling, skating being recognized turns and slides.

McLean holds the spotlight for some flashy maneuvers, with another man and femme filling in with regulation double stuff, principally of the dance variety. *Loop.*

ALLEN McQUHAE
Tenor
17 Mins.; One
Riverside (St. V.).

McQuhae, NBC radio singer, seemed to be known to the audience when he stepped on the Riverside stage. A fair hand greeted him. Advance supposition of his ether name helping him as a stage act is the reason for his vaude appearance, no doubt.

The middle-aged tenor is said to have been away from vaude for 15 years. He was probably in a quartet. Either vaude has changed greatly, or McQuhae has forgotten his stage technique. Favored with an excellent voice, he's not exerting stage salesmanship to help it along. McQuhae's dull routine of songs seem duller as presented. A bit more liveliness would help a lot. More use of the lighted stage would be one way to pep things up.

Numerous tenors around as proficient on a stage as McQuhae. The latter's radio experience and probable rep is his edge and wedge into vaude.

A bad mistake prevented McQuhae from landing better at the Riverside. He was in as far as possible at the end of the third song, but preferred to remain for another rather than quit while the quitting was good. A little more time in vaude and McQuhae will know better.

Man pianist with bald head is a good accompanist, but he's not so forte on femme appeal. *Bige.*

MORTON and THOMAS
Songs and Talk
11 Mins.; One
Hamilton (V-P)

Two women, one a fair looking brunet and the other a heftig blonde momma with all the laughs derived from the cracks cast at the blonde's heftiness.

Turn is slow and drags. Warbling, both solo and duet, delivered in a lukewarm manner. Patter misses many giggles it aims for except for those at the expense of the blonde's shape. This woman carries whatever comedy there is with business of hopping to and fro, in imitation of a svelte ballet mistress, the incongruity bringing the giggles.

Below par but will serve for early spotting in family houses.

HAMILTON

(Continued from page 64)

rumble of the taps become somewhat irksome. An imitation of a schoolgirl singing the scale, by one of the supporting girls, was well delivered. Dunn and West's diversified ballroom stepping still pleases with the toe-neck catch and whirl in the Roman tableau the standout.

Joe Darcey, standard blackface comic, went over big here. Darcey's Jolsonian manner of vocal delivery is very noticeable, though the numbers are not announced as imitashes. His "Little Pal" was certainly a la Jolson in every way. But Darcey mixed his patter and songs nicely and they ate it up. Good closing number in his tuneful mixture of pop ballads and trots with the lyrics telling a story of his ardor for a wedded mama.

No flicker surrounding for "Show Boat," but even so the show fell but 10 minutes short of three hours.

JEFFERSON

(Vaudfilm)

Nice layout of four acts at this RKO downtown stand the first half, the vaude portion of the program running 60 minutes, the feature, "Show Boat" (U), taking 135 minutes to unwind, and Pathe sound news and miscellaneous shorts consuming another ten minutes. Plenty of show for six bits, but biz was a bit off at the matinee Saturday, just about three-quarters capacity downstairs.

The old Jeff is undergoing considerable improvement these days, under the direction of Sol Schwartz and George Hoover, who are running the house. Just about 75 per cent better environment since the house was last visited by this writer early in the summer. That cracked and peeling ceiling that threatened momentarily to bust the konk of one or more orchestra patrons is being repaired and painted behind canvas-covered scaffolding.

Opening held Fred Sylvester, assisted by three midgets in hand-balancing turn that differs from other novelty acrobatic acts, in that the two midget topmounters used in pick-ups, hand-to-hand and head-to-head stands get comedy results by the manner in which Sylvester uses his legs to finish each stunt. Midgets also go in for a bit of hoofing and harmonize a pop ballad for good applause results. Act is far superior to the usual opener and is deserving of a better spot on most bills.

Deucing were Charles Senna and Helen Dean (New Acts) in a flirtation skit with a reverse English twist that filled the hole nicely. Gordon and Walker (New Acts) have a comedy, singing and dancing routine that fitted in perfectly here despite some ancient comedy business.

Closing has Mr. and Mrs. Ray Lyte, dancing turn with an eight-piece Korean string orchestra, and Eddie Loughton as m. c. Band twangs out a fine brand of dance music, and the Lytes handle their ballroom dance numbers in finished style, but Loughten's gags and announcements are of the vintage of 1918.

58TH ST.

(Vaudfilm)

An appreciable increase in biz here last Saturday, apparently due to "Show Boat" (U) than the stage show, "Hollywood Bound," which was new and having no neighborhood popularity to make it a special attraction. "Hollywood Bound" is a complete unit, produced by Morris & Green, who have gone in for rather an ambitious production. It was given the whole stage as far as the vaude part was concerned and judging from the reception here last Saturday gave complete satisfaction.

The unit idea is not new here, but such a layout as "Hollywood Bound" gives an idea what may be expected if the house should display its vaude and orchestra on the stage after the fashion of the 125th Street, which is unquestionably pulling. The band in this one doesn't get as much work as most such groups and could be worked in other numbers for a more colorful effect.

The boys apparently have done much knockabout work judging from the condition of their uniforms.

Apparently the pruning knife has been busy on this unit since it opened. All the main comedy hinges on the work of Joe Stanley and his burlesque experience stands him in god stead. He works hard and obtains legitimate laughs through his droll style. His comedy dance is one of the best things in the act.

There is a try for a little continuity in theme, but these acts must depend a lot on specialty talent. Special music as offered here is a relief from the repetition of topical numbers in present vaudfilm entertainment.

Twelve girls give the act quite a chorus background and they stage a very novel number, namely the dummy chorus boy gag worked up with the girls in the special outfits to which are attached frames from which the girls' heads appear. Their legs are encased in the pants of the male dummies. An unusual effect. *Mark.*

81ST STREET

(Vaudfilm)

Bookers evidently profited from last week's jam at the Albee, Brooklyn, where they booked in a five-act show with "Show Boat" film. Up here "Show Boat' is screen feature for first half with vaude division comprising three acts instead of the usual five and plenty of show at that. Business light at Saturday matinee.

Denishawn Dancers, featuring Ernestine Day, open and register for class with a trio of divertissements delivered perfectly and backgrounded tastefully. It's a mixed ensemble of 12, eight girls and four men. Boston Fancy, the vogue of the early 80's, is planted by a mixed octet for opener, with Miss Day following with a lithesome Viennese waltz solo. Hopi Indian dance drama, enlisting the entire ensemble, gave Lester Shafer an opportunity to vie with Miss Day for dance honors of the act. The latter is well done and provides an adequate closer for the act, which went over with a smash.

Three Swifts, male trio, clicked with club manipulation and juggling far above average, with an essence of comedy provided by one of the boys doing English fop.

Eddie Pardo had comedy all his own and mopped up in closer assisted by Thelma White, attractive blonde and another woman unbilled. Eddie's clownology tickled as usual, which, backed by his songs, set him pretty. Crossfire between Pardo and antiquated dame peddler of Birth Control gazette had some lively lingo that kept the outfronters in yells. Miss White planted a song and triple tap dance that fit in neatly and also clowned through the closing vocal with Pardo. Nifty act for anywhere.

"Show Boat" (U) screen feature.

Lilyan Hayward, to write scenarios at FN.

Paul Lukas, added "Bandwagon," Par.

Tom Moore, Blanche Sweet, "Night Hostess," M-G.

Anders Randolph, added "Son of the Gods," FN.

Richard Tucker, added "Peacock Alley," TS.

Betty Compson, Alexander Gray,

ALBEE

(Vaudfilm)

Olesen and Johnson, promulgators of undiluted hokum, bring the party spirit to the Albee and by their imbecilities provide the element of contrast which is the essence and guts of vaudeville.

Said contrast is present in the elegantly composed Derickson and Brown and the art gallery through which holders of 50 cent stubs pass en route to the grand stand. Pausing long enough to contemplate those illuminated pastels and to speculate on cost and then following with a load of Derickson and Brown the impressionable auditor might imagine he had stumble into a conservatory or something.

After a few percussions from Olesen and Johnson's well-whacked slapstick the mist is penetrated and the humble customer is once more at home among the simplicities of the belly giggle.

Not that Chesleigh and Gibbs are quite in the Carnegie Hall spirit although they are at least a bit Park Central in their deportment. These smart answer girls are quite haut chapeau and it is chiefly due to their unhurried poise that their material gives off a luster not entirely inherent.

Johnny Pastine's Revue was caught last week as a new act at the Jefferson. Opening number, ball room stepping, is out, possibly to speed the running order, with "Broadway" (U) over-long in unreeling.

Clyde Hager has brushed up his classic street pitch routi including a potato peeler among the articles he now sells for a tenth of a dollar.

Biz good. *Land.*

Have You Tried

VARIETY'S

Campaign Series Advertising?

The Finest Kind of Weekly Publicity

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VARIETY

154 West 46th St.

NEW YORK CITY

PRESENTATIONS—BILLS

NEXT WEEK (Oct. 7)

THIS WEEK (Sept. 30)

Shows carrying numerals such as (Oct. 6) or (Oct. 7) indicate opening next week on Sunday or Monday, as date may be. For this week (Sept. 29) or (Sept. 30) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

GERMANY

Month of September

BERLIN
Alt Bayern
Edith Way
Elli Langen
Kurt Graf
Heidi Eisler
Mr Furley
Fritz Freiberg
Charlie Casati
Wilhelm Bendow
Bruno Arno
Gerti von R'chenh'l
Murskaja & B
Ballet Edith May
Flugel & Kammer
Casanova
R Gray & A Lloyd
Lenclos 2
Charlott Casino
Rosa Valetti
Rosl Berndt
Elly Glassner
Grete Weiser
Paul Westermeier
Hans Kolischer
Moller & Wagner
Gaardanoffs
Elisabeth Gray
Erika Revel
Kabaret Komiker
Marcell Salzer
Babe Egan
Hollywood Redh'ds
Les Fellows
Leon Rogee
4 Fayre Sis
Schipinsky
Claire Waldoff
Max Adalbert
Richard Starnburg
Frida Brock
Heinz Sarnow
Erich S Ehnar
Ernst Krampf
Ferd Grunecker
Plaza
Marifah's Kakadu
Gezetty's 2
Max Marzelli
Claire Walldoff
2 Hugos
3 Ajax
Fratellinis
2 Hovers
Scala
Rastelli
Robins
Thea Alba
Peters & Billy
Leo Dauque
Hamilton Shaw
Hans Gerard Ballet
Paul Sandor
Lady West
4 Priel
Wintergarten
Lona Worth
Careno
Agar Young
Pipifax
Paul Scheldon
2 Fernandos
Florence Forman
3 Lorandos
Bedini & Tafani
Moore & Revel

PARIS

Week of September 30

Cirque de Paris
Powells 6
Gordon & Partner
Les Braun
Miss Ketty
Manciass's
Antonet & Beby
Mylos & Coco
Hocke-Rancy H'ses
Ferseen & Gard
Piala 2
Empire
Maurice Chevalier
Madeleine Loys
Joannys & Tomtit
Glaiks & Glaiks
Denyse Molie
Astral
Darcelys
Corn & Dixie
Boulicot
Lang Tack Sam Tr
Jardin d'Acclimitation
Jimbo
Alberto
Theron Cyclists
Chassanow
Fillis & Tipps
Fidji Bros
Sonistuga
Wireless Concert
Medrano
Rainat 10
Ernest Schumann
Salvardori
Lington Sis
Hartfords 4
Lymoore Girls
Karmanow
Bu-bu Monkey
Shamrocks 4
Hes & Loyal
Cairoli-Porto-C'l'tto

LONDON

Week of September 30

FINSBURY PARK
Empire
Coo-ee
LONDON
Hiippodrome
Mr Cinders
Victoria Palace
Bernard & Henry
Chas Ahearne Co
4 Senelags
Jack Barty
Amac
Howard Rogers
Rena Rudd
NEW CROSS
Empire
Clowns in Clover
STRATFORD
Empire
Formby's G'd Deed

PROVINCIAL

ENGLAND

BIRMINGHAM
Empire
Funny Boy
Grand
Good Gracious
Royal
The Student Prince
BLACKPOOL
Opera House
The Desert Song
BRADFORD
Alhambra
Jack Hylton Co
3 Boys & A Girl
Hengler Bros
Daimler & Eadie
Belle Avalon
CARDIFF
Empire
Typhoon
Dennis Neilson & T
EDINBURGH
Empire
Funny Face
GLASGOW
Alhambra
Symph'y in 2 Flats
Empire
Fid Gordon
Christo & Strand
Les Pierrotys
Hart Pendern & H
Williams & Taylor
Stella Carrol
Key & Keysworth
3 Happy Boys
HANLEY
Grand
The Fun Fayre
HULL
Palace
Mr Cinders
LEEDS
Empire
Lucky in Love
Royal
Her Past
Alice Delyson
LIVERPOOL
Empire
The New Moon
MANCHESTER
Palace
House Jack Built
Jack Hulbert
Cicily Courtridge
NEWCASTLE
Empire
Virginia
NEWPORT
Empire
Pontoon
Arthur White
NOTTINGHAM
Empire
What Price Navy
Royal
The Student Prince
PORTSMOUTH
Royal
Fame
SHEFFIELD
Empire
Five O'clock Girl
SOUTHAMPTON
Empire
C Rosa Opera Co
SOUTHSEA
Kings
Sandy
SWANSEA
Empire
Naughton & Gold
Jones & Thomas
Basil Lamberti
Noble Sissle
T J Anderson
Betty Blackburn

Picture Theatres

NEW YORK CITY
Capitol (27)
"Flower Follies" U
Joseph Santley
Ivy Sawyer
Walt Roesner
Jack Pepper
Jerrie
Joyce Coles
Carlos Peterson
Chester Hale Girls
"Madame X"
Paramount (28)
"Believe or Not" U
Abe Lyman Bd
The Great Leon
"Illusion"
Roxy (28)
Ethel Louise Wright
Patricia Bowman
Leonidas Massine
Violo Philo
David Droilet
"M'r'd in H'lyw'd"
CHICAGO, ILL.
Avalon (27)
Charlie Crafts Bd
Joe Termini
Levan & Bernie
George Andre 4
Capitol (27)
Charlie Agne Bd
Lubin Lowre & A
Paul Olsen
Frank Sterling
Chicago (27)
"Musical Com Rev"
Frank Masters Bd
Snyder & Cooley
Wilfred DuBois
Helen McFarland
"Her Private Life"
Granada (27)
Benny Meroff Bd
Les Ghezzis
Grauman Hess & V
Sally Sweet
Helen Dawson
(One to fill)
Marbro (27)
Billy Taylor Bd
Auriole Craven
Warren & O'Brien
Renee & Lora
Oriental (27)
"Mother's Party" U
Lou Kosloff Bd
Zelaya
Lloyd & Brice
Andrew & L Carr
Ned Jewell
Noel Burns
Gluck Sorel Girls
"Fast Life"
Paradise (27)
"Theme of Love" U
Mark Fisher Bd
Ned Norworth
Lillian White
John Walsh
Nita Carroll
John Dale
Lillian Drew
Gamby-Hale Girls
"Argyle Case"
Rialto (27)
Reed & Lucy
Don Trangor
Miller & Marx
Rodney & Gould
Elsa Free
Carthay Circle
(Indef)
Carli Elinor Orch
'Had to See Paris'
Egyptian (3)
"Kisses" Idea
E Flat 4
Mabel & Marcia
Wallen & Barnes
Will Cowan
Helen Aubrey
J & J McKenna
Dave Hacker
"Greene Murder"
Loew's State (3)
Gene Morgan
'Art in Taps' Idea
Brown & Willa
Jean MacDonald
Eddie Lewis
Al & Hal
"Speedway"
Paramount (3)
Milton Charles
'Why Bring That'
United Artists (1)
Oliver Wallace
"Dance of Life"
MINNEAP., MINN.
Minnesota (5)
"Theme of Love" U

Stratford
2d half (3-5)
Cookie's Bd
Armand & Perez
Mardo & Ray
Busse & Case
Tivoli (27)
"Roof G'd'n R've's"
Ralph Whitehead
Josephine Davis
Gil Lamb
Barnett & Clark
Gluck-Sorel Girls
"Fast Company"
Uptown (27)
"Rah Rah Rah" U
Art Franks
Helen Lewis Co
Foursome Quartet
Barbara Vernon
Lew Beck
Mauri Pauli
"Argyle Case"
BOSTON
Metropolitan (27)
"Shanghai Jesters"
Alex Keese Bd
Seed & Austin
Williams Sis
Electa Havel
Keo, Taki & Yoki
Serova Ballet
Rubinoff
"Love Doctor"
BROOKLYN
Fox (28)
Eddie Peabody
Barto & Mann
Vivian Fay
Fantasma
"Big Time"
Paramount (28)
"Painted Melodies"
Paul Ash
Gene Austin
Harry Savoy
"Illusion"
BUFFALO
Buffalo (29)
"Vacation Days" U
Phil Lampkin
Senator Murphy
Frank Hamilton
Zastro & White
Sunny Schuck
Bernice Marshall
Wisner Sis
Dave Gould Girls
"The Trespasser"
DALLAS, TEX.
Palace (5)
"Castle of Dreams"
Spoor & Parsons
Luster Bros
Henry Mack
Sybil Fagan
Foster Girls
DENVER, COL.
Denver (5)
"Circus Cabaret" U
Walzer & Dyer
Fink & Ayres
Walt & B Reddick
Foster Girls
DES MOINES, IA.
Paramount (5)
"Seashore Follies"
Ed & Morton Beck
3 Pepper Shakers
Prosper & Maret
Gould Girls & Boys
DETROIT
Fisher (28)
"White Lights" U
Al Donahue
Erner & Fisher
Johnny Payne
"The Great Divide"
Michigan (28)
"Pirates of Mel'dy"
Del Delbridge
Smith & Had'ey
Jimmy Dunn
Jue Fong
Farrar 3
Gamby Hale Girls
"The Lady Lies"
HOUSTON, TEX.
Metropolitan (5)
"Say With Music"
El Cleve
Sammy Krevoff
Henry Garden
Foster Girls
LOS ANGELES
Boulevard (3)
Jack Stanley
Ned Norworth
Lillian White
John Walsh
Nita Carroll
John Dale
Lillian Drew
Gamby-Hale Girls
N. ORLEANS, LA.
Saenger (5)
"Pearl Bagdad" U
Boyce & Evans
Jack Cartier
Arch Cannon
Gladys St John
Murray & Allen
OMAHA, NEB.
Paramount (5)
"Fifth Ave" U
Novello Bros
Willard Hall
Malinoff 4
Hector & His Pals
Al Rasch Girls
PHILADELPHIA
Earle (28)
"Thank You" Rev
Harry Rose
"Skin Deep"
Fox (28)
"Fiesta" Unit
Armanda Chirot
Jose Mercado
The Romeros
June Worth
"Big Time"
PITTSBURGH
Enright (28)
"Jubilee Rev"
Dick Powell
C & M Heinrich
Eleanor Terry
Vestoff & Vaughn
Henry Regal Co
"The Great Divide"
Penn (28)
"Creole Nites" U
Teddy Joyce
Lang & Haley
"Had to See Paris"
(28)
Fanchon & M Unit
Arthur West
Scotty Weston
Dolly Kramer
Emperors of H'm'n
Moore & Moore
Howitt & Jones
B & E Lewis
Loley & Leper
Wanda Allen
Cook Sis
Meyer Davis Sym
Leon Brusiloff
J I Fisher
"No Defense"
Palace (5)
Clark's Unit
Al Evans
"His Glor's Night"
(28)
Al Evans
"5 & 10" Unit
Roy Sedley
June Carr
Phil Arnold
La Granna
Sorel Girls
"3 Live Ghosts"

Loew

NEW YORK CITY
Boulevard
1st half (5-8)
Lou Rella Co
Fay Fisher Co
Simpson & Dean
Welch & Hills
Delong-Renard Rev
2d half (9-11)
Paula & Al Blum
Marjorie Burton
Jack Janis Co
Howard & Newton
Fraternity Square
Delancey St.
1st half (5-8)
N T G Rev
(Others to fill)
Fairmount
1st half (5-8)
Salina's Circus
Jimmy Johnson
Ulis & Clark
Green & Blossom
Toto
2d half (9-11)
Ted & Teddy
Jean Barrios Co
Harry Holman Co
Ryan & Lee
(One to fill)
Grand
1st half (5-8)
Redford & Madden
M Wynne & Sonny
Georgie Hunter
Ann Codee Co
Dance Derby
2d half (9-11)
Vardell Bros
Bobby Carbone Co
Ulis & Clarke
Lanc'st'd & Leem'g
Gracella & Theo Co
Lincoln Sq.
1st half (5-8)
Holmes & Wills
Bernard Weber Co
Ruth Warren Co
Frank Conville
Cyclone Steppers
2d half (9-11)
Lady Alice's Pets
Bill Casey Co
Leon & Dawn
Cadet Saxtette
(One to fill)
National
1st half (5-8)
Lady Alice's Pets
Fay & Milliken
Boys Wanted
Shrine & F'simm'ns
Love Shop
2d half (9-11)
Monroe Bros
Georgie Kaye
Johnny Hudgins Co
Lillian Fitzgerald
Stolen Steps
Orpheum
1st half (5-8)
Kay, Hamlin & K
Stanley & Kerns
Arthur Prince
Howard & Newton
G & P Magley Co
2d half (9-11)
Gaynor & Byron
Bernard Weber Co
Sully & Houghton
Moss & Frye
Devils' Circus
State (5)
Young China
Clifton & De Rex
Anatole Friedland
(Two to fill)
Victoria
1st half (5-8)
Bill Casey Co
Van Cello & Mary
Golden Bird
Ryan & Lee
Cargo of Dance
2d half (9-11)
Kay Hamlin & K
Mills & Moore
Cook & Vernon
Christy & Nelson
Delong-Renard Rev
BROOKLYN
Bedford
1st half (5-8)
Peggy Brooks
Gaynor & Byron
Ed D'Orsay Co
Meyers & Hanford
Metropolitan (5)
Milton Berle Unit
(Others to fill)
Oriental
1st half (5-8)
Aerial Smiths
Mario & Lazarin
Angus & Searle
Moss & Frye
Lee Murray Girls
2d half (9-11)
Baker & Knox
Fay Fisher Co
Golden Bird
Green & Blossom
Cargo of Dance
Palace
1st half (5-8)
Elly Co
Hi-Ho Boys
Toney & Nick Inc
Alton & Wilton
(One to fill)
2d half (9-11)
Dave Harris Co
(Others to fill)
Premier
1st half (5-8)
Ted & Teddy
Bobby Carbone Co
Russell & Armstr'g
Snow Columbus & I
(One to fill)
2d half (9-11)
Zelda Bros
Fay & Milliken
Billy Fields Co
Kirby & DuVal
Calif Sunkist Rev
AKRON
Loew's (5)
Paul Kodak & Sis
Grace Edler Co
G S Fredericks Co
Yorke & Lord
Tiny Town Rev
ATLANTA
Grand (5)
Mulroy McN & R
Morrell & B'ckwith
Gale & Carson Rev
Wilson Bros
Davey Lee
BAY RIDGE
Loews'
1st half (5-8)
Paula & Al Blum
Georgie Kay
Harry Holman Co
Cook & Vernon
Eddie Janis Rev
2d half (9-11)
Salina's Circus
Marie Harcourt
Boys Wanted
Maley & Howard
Cyclone Steppers
BOSTON
Orpheum (5)
Ora
Murray & Irwin
Billy Farrell Co
Billy Hallen
Harry Girard Ens
(One to fill)
CANTON
Loew's (5)
Chelm St Orr Co
Edith Bohlman
Bob Capron Co
Allman & Coulter
Raye Ellis & LaR
CORONA, L. I.
Plaza
1st half (5-8)
Santiago 3
Mills & Moore
Walters Fries Co
Raym'd & Caverley
Cadet Sextet
2d half (9-11)
Aerial Smiths
Jimmy Johnson
Angus & Searle
Russell & Armstr'g
Eddie Janis Rev
EVANSVILLE
Victory (5)
Gibson & Price
Hewitt & Hall
Coogan & Casey
Jack Wilson Co
Homeward Bound
HOUSTON
Houston (5)
Eddy 2
Cliff & Reiss
Great Blackstone
(Two to fill)
2d half (9-11)
Jess Libonati
Ben Marks & Ethel
Great Blackstone
(Two to fill)
YONKERS, N. Y.
Yonkers
1st half (5-8)
Vardell Bros
Leon & Dawn
Herbert Faye Co
Jerome & Ryan
(One to fill)
2d half (9-11)
Redford & Madden
Peggy Brooks
Arthur Prince
Jean Granese
Lee Murray Girls

Keith's

NEW YORK CITY
Chester
1st half (5-8)
Valentina Co
Eddie Pardo Co
Dainty Marie
(Two to fill)
2d half (9-11)
Jerome & Ryan
Geo Broadhurst Co
Teck Murdock Co
(Two to fill)
2d half (2-4)
Berni Vici Show
Coliseum
1st half (5-8)
Fred Sylvester
Adele Rowland
(Three to fill)
2d half (9-11)
O'Neil & Manners
Charles Murray
Carl Shaw Co
(Two to fill)
2d half (2-4)
Gaskons Musket'rs
Will Aubrey
Solly Ward Co
Carl McCullough
Arthur Petley Co
81st St.
1st half (5-8)
Godfrey Ludlow
(Others to fill)
2d half (9-11)
Yorke & Johnson
(Others to fill)
2d half (2-4)
Marion Wilkins Co
Diero
Kelly & Jackson
Land of Clowns
2d half (9-11)
3 Commodore Boys
Charles Career
Fielder Harriet Co
(Two to fill)
2d half (2-4)
Nellis & Doran
Jewell & Raymond
Julia Rooney
Melino & Davis
Gracie Smith Co
Palace (5)
Derickson & Brown
Nesbitt Bros
Arnold Johnson
Williams & Delaney
(One to fill)
(28)
Nathal
Beatrice Lillie
Gamby Stanbury Co
Morton Downey
Leavitt & Lockw'd
Kramer & Boyle
3 Midnite Steppers
Boyd & Wallin
Regent
1st half (5-8)
Nellis & Doran
Jewell & Raymond
J Newman & Dad
Melino & Davis
Gracie Smith Co
2d half (9-11)
3 Freddies
Romaine & Castle
Ryan Sis
Hall & Pillard
Land of Clowns
2d half (2-4)

PARAMOUNT THIS WEEK
THE GREAT LEON
Featured in
JACK PARTINGTON'S
"BELIEVE IT OR NOT"
Publix Unit
Dir. LEDDY & SMITH

Grace & M Eline
Blumberg Alaskans
86th St.
1st half (5-8)
Reynolds & White
Ben Turpin
(Three to fill)
2d half (9-11)
Will Aubrey
Sid Marion
(Three to fill)
2d half (2-4)
Nawahi Co
Dora Early Co
3 Swifts
Charles Murray
Florrie Lavere
58th St.
1st half (5-8)
Jack Usher Co
Stanley & Ginger
Will Osborne Orch
(Two to fill)
2d half (9-11)
Ben Turpin
(Others to fill)
2d half (2-4)
Cyclone Steppers
Cliff Nazarro
Irene Rich Co
Jean Granese
Fred Sylvester
Fordham
1st half (5-8)
Bentell & Gould
Kelly & Jackson
Charles Murray
Carl Shaw Co
(One to fill)
2d half (9-11)
Will Osborne Orch
Norton & Haley
Fred Sylvester
(Two to fill)
2d half (2-4)
Lloyd Nevada
Hyde & Burrell
Denishawn Dancers
Eddie Pardo Co
Pat Rooney Co
Franklin
1st half (5-8)
Columbia Comedy 4
Wyeth & Wynn
Thornton & Dunn
Kerr & Ensign
Talbot Kenny Girls
Riverside (5)
Gordon & King
Pepito
Irene Rich Co
Chamb'rl'n & Hines
Morton Downey
(28)
John Upham Rev
Nancy Decker
Owen McGivney
Norton & Haley
Horace Heidt
Allen McQuhae
Wm & Joe Mandell
The Wager
Royal
1st half (5-8)
Kurt & M Kuehn
Bring'g Up Mother
Henry Kelly
Al & F Steadman
(One to fill)
2d half (9-11)
Orth & Lillian
Jane Dillon
Owen Mahon & O
Bob & G Sherwood
(Onne to fill)
2d half (2-4)
The Zieglers
Harry Cooper Co
Vic Lauria
Bevan & Clark
Snookie Jr
(One to fill)
BROOKLYN
Albee (5)
Jos Fejer
Healy & Cross
(Three to fill)
(28)
Pastime Rev
Derickson & Brown
Chesleigh & Gibbs
Olsen & Johnson
(One to fill)
Bushwick
1st half (5-8)
Alexander & Olsen
(Others to fill)
2d half (9-11)
Gingras
Henry Kelly
Van Pepita
Ida May Chadwick
(One to fill)
2d half (2-4)
Chandler & Cl'm'ns
Clark Foster & L
Dainty Marie
Village G Nut Club
Signor Friscoe Co
(One to fill)
Kenmore (5)
Walter Dare Wahl
Solly Ward Co
(Three to fill)
(28)
St Clair Sis & O'D
Lamarr & Boyce
King King & King
Teck Murdock Co
Ben Turpin
A Johnson Orch
Madison
1st half (5-8)
3 Swifts
(Others to fill)
2d half (9-11)
Reynolds & White
Syd Moorehouse
(Three to fill)
2d half (2-4)
Bentel & Gould
Senna & Dean
Hooper & Gatchett
El Brown
Fred Lightner
6 Belfords
Prospect
1st half (5-8)
Mitchell & Johnson
Jane Dillon
(Three to fill)
2d half (9-11)
Griffin & Kent
Jarvis & Harrison
Edith Clifford Co
Lytell & Fant
Tampa
(One to fill)
2d half (2-4)
Willie St Clair Co
Lewis & Rogers
Saul Brilliant Co
Ken Christy Co
Geo McKay
Lewis & Stovall Co
CONEY ISLAND
Tilyou
1st half (5-8)
Jack Ryan
Ida May Chadwick
(Three to fill)
2d half (9-11)
Rogers & Wynn
Junior Durkin
Tabor & Green
(Two to fill)
2d half (2-4)
Booth & Nina
Seymour & T Sis
Saranoff & O'R'rke
Cheer Up
(Two to fill)
FAR ROCKAWAY
Strand
1st half (5-8)
Syd Moorehouse
Pat Rooney Co
(Three to fill)
AKRON
Palace (5)
N Arnaut & Bros
Britt Wood
Bobby May
Adler & Bradford
(One to fill)
COLUMBUS
Palace (5)
Les Galenos
Kane & Ellis
J'nette Hackett Co
Billy & E Newell
Patricola
(28)
N Arnaut & Bros
Ray & Harrison
Kenneth Harlan Co
Britt Woods
Hardeen
DENVER
Orpheum (5)
Stanley & Ginger
Hap Hazzard
Rich & Cherie
Larry Rich Co
Harmony Girls
ELMIRA
Keeney
1st half (5-8)
Joe May & Dottie

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
Henry Chesterfield, Chas. B. Maddock

Baclanova
Medley & Dupree
Tom McCauliffe
(28)
Dance Vanities
(Others to fill)
ALBANY
Proctor's (5)
J & B Cavanaugh
Vic Honey 3
Pressler & Klaiss
Geo K Arthur Co
Eno Tr
BINGHAMTON
Keith's
1st half (5-8)
Tressie & Dade
Foley & La Tour
Kitchen Pirate
(Two to fill)
2d half (9-11)
Ch'y Blos'm & June
Wheeler & Carroll
Happiness Girls
(Two to fill)
2d half (2-4)
Tabor & Green
John Barton Co
Dare & Yates
Maryn Bellitt Co
(One to fill)
Keith-Albee (5)
Choos Odds & Ends
(28)
Ardine & Tyrell
Nesbitt Bros
Geo Clarke Co
Pressler & Klais
Pepito
Scollay Sq. (5)
Sally, Irene & Mary
Eddie Hill
Campus Colleagues
(Two to fill)
(28)
DePree & Keelin
Johns & Mably
Angus & Serle
Bobbe Folsom
BUFFALO
Hippodrome (5)
Iternat'l Rhythm
Hetty King
Al Herman
Kitayama Japs
(One to fill)
(28)
Rhythm & Taps
Foster Fagan & C
Powers & Jarrett
Ken Murray Co
Monroe & Grant
CALGARY
Grand (5)
Sawyer & Eddy
Goss & Barrows
Pollock & Dunn
Flo Lewis
Songs & Steps
(28)
Marcus Unit
Grace Doro
(Three to fill)
CHARL'TTE, N. C.
Carolina (5)
Chisholm & Breen
Dave Roth
Chappelle & C'lton
Marrona-La C Rev
(One to fill)
CHICAGO
Palace (5)
Abe Lyman Orch
Bobby May
Conlin & Glass
Frankie Heath
Briants
Yates & Lawley
(28)
Hetty Kinn
Randall & Watson
Carrie & Eddy
Six Galenos
Julius Tannen
Billy & E Newell
Blood & Thunder
State-Lake (5)
Jack Dempsey
Brems F & M Bros
Lamont 4
Dack Shing Tr
Hill Billies
Raymond Bond
(28)
Lita Grey Chaplin
Al Herman
Colleano Family
Ibach's Entert'ners
(Three to fill)
2d half (9-11)
Tressie & Dade
Sorova Rev
(Three to fill)
2d half (2-4)
The Alexanders
Miller & Mitchell
(Three to fill)
FLUSHING
Keith's
1st half (5-8)
Junior Durkin
Norton & Haley
Marion Wilkins Co
(Two to fill)
2d half (9-11)
Jack Usher Co
Lou Cameron
Pat Rooney Co
(Two to fill)
2d half (2-4)
Oriental Sketches
Ray & Erma Hall
Anger & Fair
Tempest & S'nshine
Dooley & Sales
California Colleg'ns
ITHACA
Keiths' (5)
Joe May & Dottie
Ibach's Entert'ners
(Three to fill)
(28)
Bob Henshaw
(Others to fill)
JERSEY CITY
State
1st half (5-8)
2 Daveys
Wesley Barry Co
(Three to fill)
2d half (9-11)
Alexander & Olsen
(Others to fill)
2d half (2-4)
Henry Lewis Jr
Raynolds & White
B & G Sherwood
(Two to fill)
KANSAS CITY
Mainstreet (5)
Ruth Mix Unit
(Others to fill)
(28)
Conlin & Glass
The Briants
Glenn & Jenkins
Ruiz & Bonita
Eva Mandel
LOS ANGELES
Orpheum (5)
Bel'e Baker
Jos Regan
Chas Slim Timblin
(Two to fill)
(28)
Ted Lewis Bd
Joe Regan
Harry Conley
Joe Mendi
Wm Ebbs
Ethel Davis
Dixie 4
MILWAUKEE
Orpheum (5)
Odette Myrtil
Skyscrapers
O'Donnell & Blair
Julius Tannen
(One to fill)
(28)
James Barton
Swoboda & Yurleva
Joe Laurie
Shepp's Circus
Raymond Bond Co
Brems F & M Bros
Hill Billies
MINNEAPOLIS
Henpein (5)
Collegiate Unit
Ada Brown
(Three to fill)
(28)
Roy D'Arcy
Morris & Campbell
Countess Sonia
Cora Greene
Galla Rini & Sis
Groh Piano Hounds
MONTREAL
Imperial (5)
Stanley Bros & A
Ruth Ford
Chase & Latour

TUESDAYS
HOTEL
MANHATTAN
159 West 47th St.
NEW YORK
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

3 Rolling Stones
Chantel Sis
Anita La Pierre
Dorothea Berke Co
"The Unholy Nite"
Stanley (28)
"Jazz Static" Unit
Brooke Johns
"M't Im'oral Lady"
PROVIDENCE
Fay's (28)
Cullen Landis
Helen Wilson
Hibbitt & Hartman
Willard Singley
Peggie St Clair
Lorraine Sis
O'Neil & Glaser
Bell & Naples
Paul Bros
"Girl F'm Havana"
NEWARK
Branford (28)
"Jazz Clock Store"
Ed Lowry
Bob La Salle
"Hearts in Exile"
S. ANTONIO, TEX.
Texas (5)
"Parisian Life" U
Caperton & Biddle
Harry Downing
4 Merrymakers
Gamby-Hale Girls
WASH'TON, D. C.
Fox (5)
Fanchon & M Unit
C & C Stroud
Roy Smoot
J & H Griffith
Huff & Hunt
Don & Rita
Ruth & Roper
Sunkist Girls
J I Fisher
Meyer Davis Sym
Leon Brusiloff
Gracella & Theo Co
2d half (9-11)
Marco & Jerome
Mary Marlowe
Walters-Fries Co
Welch & Hills
Love Shop
Commodore
1st half (5-8)
Yoki Japs
Worth & Wile
Snookie
Daro & Costa Co
(One to fill)
2d half (9-11)
Petty Reat & Bros
C & Lillian Gerard
Wise & Oliver
Frank Conville
Vie Parisienne
46th St.
1st half (5-8)
Monroe Bros
Marie Harcourt
Jack Janis Co
L'nc'ster & Leem'g
Ebony Scandals
2d half (9-11)
M Wynne & Sonny
Mario & Lazarin
Simpson & Dean
Morris & Shaw
Toto
Gates Ave.
1st half (5-8)
Frank Whitman
Marco & Jerome
Johnny Hudgins Co
Christy & Nelson
Devil's Circus
2d half (9-11)
Van Cello & Mary
Stanley & Kerns
Sparling Mundy Co
Ann Codee Co
Lorraine & Minto
Hamilton Sis & F
Sid Lewis Co
Lane-Tisen Co
MEMPHIS, TENN.
State (5)
3 Melvin Bros
Lauren & La Dare
Ship Ahoy Co
Bob Albright Co
Tracey & Hay Co
MONTREAL
Loew's (5)
The Emilons
Esmonde & Grant
T & R Romaine Co
Stuart & Lash
Cavaliers
NEWARK
State (5)
3 Silvers
Dotson
Reed Hooper Co
Burke & Durkin
Love in the Ranks
NEW ORLEANS
State (5)
Gifford & Gresham
Thelma Arline Co
Fanchon & Marco's
Up in the Air
NORFOLK, VA.
State (5)
G & M Eline
All Girl Show
(Three to fill)
TORONTO
Loew's (5)
Bordner-Boyer Co
Jack Housh Co
Johnny Barry Co
Paul Mall
B & R Goman Rev
WOODHAV'N, L. I.
Willard
1st half (5-8)
LaFrance & Reed
Lillian Fitzgerald
Dooley & Sales
Money Is Money
(Three to fill)
2d half (9-11)
Berni Vici Show
2d half (2-4)
Ray & Rose Lite Co
Roger Williams
Junior Durkin
Sunshine Sammy
Page & Class
Hamilton
1st half (5-8)
Earl Hart
B & G Sherwood
(Three to fill)
2d half (9-11)
Harry F'ster Welch
Al & F Steadman
Signor Friscoe Co
(Two to fill)
2d half (2-4)
Dell O'Dell
Kranz & Kaufman
Fred Street
(Two to fill)
Jefferson
1st half (5-8)
Berni Vici Show
2d half (9-11)
Bentell & Gould
Kelly & Jackson
(Three to fill)
2d half (2-4)
Revel Bros & Red
Transfield Sis
Thank You Doctor
Syd Moorehouse
Monica & A Skelly
Healey & Cross
A & G Falls
125th St.
1st half (5-8)
3 Freddies
Romaine & Castle
Ryan Sis
Hall & Pillard

HOWARD SLOAT
BONDS FOR INVESTMENT
A. R. Leach & Co., Inc., 57 William St., N. Y.

4 High Hatters
Ashley Paige
CINCINNATI
Albee (5)
Waring's Pennsys
Dorothy Lee
(Three to fill)
(28)
Deno & Rochelle
Hal Neiman
O'Donnell & Blair
Miss Patricola
Tom McCauliffe
CLEVELAND
105th St. (5)
High Hatters
Colleano Family
(Three to fill)
(28)
Doin' Things
(Others to fill)
Palace (5)
Rae Samuels
Dave Appollon
Lathrop Bros
(Two to fill)
(28)
Amos & Rudy
Loos Bros
John Steel
Senorita Alcanez
(28)
Crockett M'ntain'rs
Lou Cameron
Ilse Marvenga
Billy Glason
Margie Clifton & P
MT. VERNON
Keiths'
1st half (5-8)
Kennedy & Kramer
Jarvis & Harrison
Signor Friscoe Co
(Two to fill)
2d half (9-11)
Frank Hunter Co
Dainty Marie Co
(Three to fill)
2d half (2-4)
2 Daveys
Stanley & Ginger
Uncle Don
(Two to fill)
NEWARK
Capitol (5)
Chinese Showboat
Helen Justa & C
Owen McGivney Co

Wm & Joe Mandell
The Wager
(28)
Cyclonic 3
Lytell & Fant
Broadway Flashes
Chamb'l'n & Hines
Nick Lucas

NEW ROCHELLE
Keiths'
1st half (5-8)
Will Aubrey
Lean & Mayfield
Summers & Hunt
(Two to fill)
2d half (9-11)
Honey Girl Minst'ls
(Others to fill)
2d half (2-4)
Kelso Bros Unit
(Others to fill)

NIAGARA FALLS
Strand
1st half (5-8)
Goetz & Duffy
Dare & Yates
Bob Carter Co
(Three to fill)
2d half (9-11)
LaSalle & Mack
Romaine & Castle
Rose Louise Co
(Two to fill)

OAKLAND
Orpheum (5)
Wilton & Weber Co
(Others to fill)
(28)

Dillon & Parker
Don Cummings
Russian Art Circus
(One to fill)
(28)
Gold Fiends
Rudell & Donegan
(Three to fill)

ST. LOUIS
Orpheum (5)
Marcus Unit
Glenn & Jenkins
(Three to fill)
(28)
Waring's Pennsys
Dorothy Lee
Lamont 4
(Two to fill)

ST. PAUL
Orpheum (5)
Skyscrapers
Peter Higgins
Don Valero
(Two to fill)

SYRACUSE
Keith's (5)
Kelso Bros
(Others to fill)
(28)
Leatrice Joy
Burns & Allen
O'Connor Family
Ray Huling & Seal
Racine & Ray

TORONTO
Hippodrome (5)
Rhythm & Taps
Foster Fagan & C

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Moran & Mack
Gitz & Rice
Marie Sweeney
Paula Paquita & C
(One to fill)

OMAHA
Keiths' (5)
Larry Rich
Harry Holmer
Hap Hazzard
(Two to fill)
(28)
Ruth Mix Unit
(Others to fill)

OTTAWA
Keiths' (5)
Johnny Hyman
Lew Cameron
Palm Beach Girls
(Two to fill)
(28)
Larimer & Hudson
Ch'y Bl's'm & June
Howard Smith Co
Sydney Marion Co
Serova Rev

PITTSBURGH
Harris (5)
Marie Russell
Miller & Peterson
Bayard & Cook
Feather Creations
(One to fill)

Sheridan Sq.
1st half (5-8)
Rose Louise Co
Judson Cole
Romaine & Castle
(Two to fill)
2d half (9-11)
Bobby Buster
Bayes & Cody
Bob Carter Co
(Two to fill)

PROVIDENCE
Albee (5)
Cannon & Lee
Cronin & Hart
Olsen & Johnson
(Two to fill)
(28)
Odds & Ends
(Others to fill)

ROCHESTER
Palace (5)
Leatrice Joy
Burns & Allen
Adler & Bradford
Ray Huling & Seal
(One to fill)
(28)
Baclanova
Buck & Bubbles
Dave Appollon Co
Australian Waites
(One to fill)

SAN DIEGO
Keith's (5)
Siamese 2
Harrison & Dakin
Grace Adelphi Co
Chain Conroy
Willie Morse

SAN FRANCISCO
Golden Gate (5)
Slate Bros
(Others to fill)
(28)
Redmond & Wells
(Others to fill)

Orpheum (5)
Corbett & O'Brien
Claudia Coleman
4 Camerons

Powers & Jarrott
Ken Murray Co
Monroe & Grant
(28)
Senorita Alcaniz
Ruth Ford
Chase & Latour
John Steel
Stanley Bros & A

TRENTON
Capitol (5)
Huston Ray
(Others to fill)
(28)
Ryan Sis
Jack Trainor Co
Art Henry Co
Voice of R-K-O
(One to fill)

TROY
Proctor's
1st half (5-8)
The Cyclonic 3
Weber & Ray
Money Money M'n'y
Buck & Bubbles
2d half (2-4)
Smith Str'ng & Lee
J & B Cavanaugh
Henry J Kelly
Lloyd Ibach's Ent's
Alma Duval Co

UNION CITY
Capitol
1st half (5-8)
Dorsay & Stedman
3 Commodore Boys
(Three to fill)
2d half (9-11)
2 Daveys
Jewell & Ritz
Wesley Barry Co
Chesleigh & Gibbs
(One to fill)
2d half (2-4)
Harrington Sis
Geo Broadhurst & Co
Joe Darcy
Walter Dare Wahl
(One to fill)

VANCOUVER
Orpheum (5)
Rose's Midgets
Dillon & Parker
Don Cummings
Russian Art Circus
(One to fill)

WHITE PLAINS
Keith's
1st half (5-8)
Lytell & Fant
Chas Hamp
Chesleigh & Gibbs
(Two to fill)
2d half (9-11)
Chas Hamp
Gracie Smith Co
(Three to fill)
2d half (2-4)
Chas Hamp
Bill Robinson
(Three to fill)

WINNIPEG
Orpheum (5)
Doin' Things U
(Others to fill)
(28)
Sawyer & Eddy
Goss & Barrows
Pollack & Dunn
Flo Lewis
Parley Bellett

Sampsel and Leonhard
SOUTH AFRICA TOUR

Eddie Allen
Bill Dooley Co
(28)
Wilton-Weber Unit
Belle Baker
Roy Cummings
(Two to fill)

SCHENECTADY
Proctor
1st half (5-8)
Wheeler & Carroll
Calif Night Hawks
(Three to fill)
2d half (9-11)
Foley & La Tour
The Kitchen Pirate
A Man's Man
(Two to fill)
2d half (2-4)
Eno Tr
Tabor & Green
Maryn Bellitt Co
Henry J Kelly
Ibach's Entert'ners

SEATTLE
Orpheum (5)
Rose's Midgets

YONKERS
Keith's
1st half (5-8)
Honey Girl Minst'ls
(Others to fill)
2d half (9-11)
Sessue Hayakawa
(Others to fill)
2d half (2-4)
Dunn & West Rev
Geo K Arthur Co
Brandeis C & Mann
Mollie Williams Co
(One to fill)

YOUNGSTOWN
Keith's (5)
Dance Vanities
Ray & Harrison
Odette Myrtil
Hal Neiman
(One to fill)
(28)
Internat'l Rhythm
Willie Solar
Anderson & Graves
Rae Samuels
6 Brown Bros

Interstate

ATLANTA
Keith's (7)
Bob & L Gillette
Meehan & Newman
Irving Edwards
15 Syncopators
(One to fill)

DALLAS, TEX.
Majestic (7)
Zellia Sis
Lorita & Ed King
Princeton & Yale
Col Jack George
Natacha Nattova

FT. WORTH, TEX.
Majestic (7)
Lewis & Winthrop
Ruby Norton
Jack Norworth Co
Chas T Aldrich Co
(One to fill)

MIAMI
Majestic (7)
Billy Potter Co
Murray Girls
Chisholm & Breen
Besser & Balfour
Chorus Ladies

NEW ORLEANS
Orpheum (7)
Two Ladellas
Jerome Jackson Co
Smith & Sawyer
Rita Goldu
Mazetti Lewis Co

OKLAHOMA CITY
Orpheum (7)
Miacahua
Dugan & Parker
Sully & Thomas
Mary Haynes
Lindsay Mason Co

SAN ANTONIO
Majestic (7)
4 Aces & A Queen
Courtney Sis
B Wells & 4 Fays
(Two to fill)

Association

C'D'R RAPIDS, IA.
Iowa
1st half (6-8)
Aussie & Czech
Keller Sis & Lynch
Nat C Haines Co
(One to fill)
2d half (9-12)
Jimmy Allard Co
Snoozer Jr
(Two to fill)

DAVENPORT, IA.
Capitol
1st half (6-8)
Geo Dormonde & P
Jack McBride Co
Jos Niemeyer Co
2d half (9-12)
Fein & Tennys'n Co
Fulton & Parker
Odette Charles & M

DES MOINES, IA.
Orpheum
1st half (6-8)
Romas Tr
Polly & Oz
Blue Slickers
2d half (9-12)
Geo Dormonde & P
Jack McBride Co
Joe Niemeyer Co

EVANSV'LE, IND.
Victory
2d half (9-12)
Ergotti & Herman
Vernon Rathb'n Co
(Three to fill)

IND'N'P'LIS, IND.
Lyric (5)
Anderson & Graves
Le-Paul
Glorious Girls
(One to fill)

LINCOLN, NEB.
Stuart (7)
Bruno Weise 3
Lee Mason & Sunny
(One to fill)

LONDON, CAN.
Loew's
1st half (7-9)
Clayton & Leonard
(Two to fill
2d half (10-12)
Lita Grey Chaplin
(One to fill)

MILWA'KEE, WIS.
Riverside (5)
Parsons & Hawks
Bobby Vail Co
Talent & Merit
Jack Major
Sun Fong Lin Tr

OIL CITY, PA.
Drake
2d half (10-12)
Adele Verne
Garden of Roses
(Two to fill)

ROCKFORD, ILL.
Palace
1st half (6-8)
The Warners
Stan Kavanaugh
Lita Grey Chaplin
Winifred & Mills
Odette Charles & M
2d half (9-12)
Victor Oliver Co
Kellar Sis & Lynch
Lubin Larry & A
E & J McCrea
(One to fill)

SIOUX CITY, IA.
Orpheum
1st half (6-8)
The Delortos
Snoozer Jr
Happy & Joy
Jimmy Allard Co
Le Grohs
2d half (9-12)
Romas Tr
Colburn & Lake
Harry Hayden Co
Polly & Oz
Blue Slickers

SO. BEND, IND.
Palace
1st half (6-8)
Enchanted Forest
Victor Oliver Co
E & J McCrea
(Two to fill)
2d half (9-12)
The Warners
Stan Kavanaugh
Vox & Walters

BOB BERGER'S
'The Waffle King's Restaurant'
KNOWN FROM COAST TO COAST
Where All Performers Meet
Combination Breakfast Served
Until 4 P. M.
Next to Metropolitan Theatre
BOSTON Open Until 3 A. M.

Charm 4
Jules Howard Co
(One to fill)

MADISON, WIS.
Orpheum
1st half (6-8)
Robbins & Jewett
Santo Butler Gang
(One to fill)
2d half (9-12)
Allan Reno
Winfred & Mills
Santo-Butler Gang

WINDSOR, CAN.
Capitol
1st half (7-9)
Charm 4
Jules Howard Co
(One to fill)
2d half (10-12)
Clayton & Leonard
(Two to fill)

Stanley-Fabian

HOBOKEN, N. J.
Fabian
1st half (5-8)
Fraternity Rev
(Others to fill)

PATERSON, N. J.
Regent
1st half (5-8)
H & B Hutchins
(Others to fill)
2d half (9-11)
Baby Bobby & B
Fraternity Rev
Dooley & Sales
(Two to fill

Butterfield

ANN A'B'R, MICH.
Michigan
1st half (6-8)
J Thomas Saxotet
(Two to fill)
2d half (9-12)
Hyde & Burrell
(One to fill)

FLINT, MICH.
Palace
1st half (6-8)
Butterfield Show
(Two to fill)
2d half (9-12)
J Thomas Saxotet
Richards & Burch
Princess Pat

JACKSON, MICH.
Capitol
1st half (6-8)
Shadkova & Wilson
(Two to fill)
2d half (9-12)
4 Covans
(Two to fill)

K'L'M'ZOO, MICH.
State
1st half (6-8)
Petit-Anna Co
Joe Roberts
Roger Imhoff Co
2d half (9-12)
Shadkova & Wilson
(Two to fill)

LANSING, MICH.
Strand
1st half (6-8)
Edgar Bergen Co
Sharon-Devries Co
(One to fill)
2d half (9-12)
Petit-Leano Co
Joe Roberts
Roger Imhoff Co

PONTIAC, MICH.
State
1st half (6-8)
4 Covans
Richards & Church
Princess Pat
2d half (9-12)
Edgar Bergen Co
Sharon Devries Co
(One to fill)

Great States

DANVILLE, ILL.
Fischer
1st half (6-8)
Miller & Wilson
Frankel & Dunlevy
Marcella Hardie
McGrath & Travers
Johnny Perkins
2d half (9-12)
Ashley Paige
Attree's Flashes
Cherry Bl'som & J
Johnny Perkins

JOLIET, ILL.
Rialto
1st half (7-9)
Zeppling Around
Whiteh'd & Alvar'z
(One to fill)
2d half (10-12)
Atkinson-Luc'da Co
Radio Jacks & Q'n
(One to fill)

PEORIA, ILL.
Palace
1st half (6-8)
Allen Reno
Attree's Flashes
Wilfrid DuBois
Cissie Hayden Co
2d half (9-12)
Gleason-Browning
Miller & Wilson
Loos Bros
Nixon & Sans

WAUKEGAN, ILL.
Genesee
1st half (6-9)
Bobby Henshaw U
(Two to fill)
2d half (10-12)
Rhyme & Rhythm
Sylvia Clark
Spirit of Minstrelsy

Fox-Poli

BRIDGEPORT
Palace (30)
California Capers
(Others to fill)

HARTFORD
Capitol
1st half (30-2)
Sweethearts
(Others to fill)

NEW HAVEN
Palace (30)
Wheels Idea
(Others to fill)

PORT CHESTER
Capitol
1st half (30-2)
Fiesta
Eddie Hill
(Three to fill)

SPRINGFIELD
Palace (30)
Bows & Beaux
Coscia & Verdi
(Three to fill)

WATERBURY
Palace
1st half (30-2)
Idea of Beauty
(Others to fill)

WORCESTER
Palace (30)
Indian Summer
(Others to fill)

Cabarets

NEW YORK

Barney Gallant
B & M Johnston
Elinor Kerr
Cardell 2
Harry Stachwell
Hale Bayer Orch

Casanova Roof
Keating
Bobby Arnst
Olive Brady
Murray Smith
Jerry Friedman Bd

Castilian Royal
Al Shayne Rev
Irwin Abrahams

Chateau Madrid
Jack White
Arthur Brown
Tonia Ingre
Dot James
Pat Harrington
Montrealers Bd
Mary Lee
Georgie Tapps
Alicia Johnson

Connie's Inn
Swan & Lee
Jazzlips Rich'rdson
Leonard Harper Rv
Le Roy Smith Bd

Cotton Club
Dan Healy Rev
Wells Bryson & M
Cora La Redd
Duke Ellington Bd

Everglades
Le Roy Prinz Rev
Eddie Davis
Fawn & Jordan
Thelma Edwards
McCunn Sis
Keith Rayne
Tira Kewin
Marie Regan
Joey Chance Bd

Oakland's Terrace
Will Oakland's Rev
Ada Winston
Peggy Bolton
Kay Green
Joe Stroracy
Rosalie Wynne
Dot Crowley
Shirley La Mar
Loretta Flushing
Mildred Lorraine
Landau's Bd

Paramount Hotel
Roy Ingraham Bd
DuVal 4
Arthur Ball

Trocadero
Chick Endor
Ramon & Rosita
Bobby Brooks Bd

CHICAGO

Alabam
Kitty Cohn
Dorothy Durnell
Billy Meyers
Bernie Adler
Eddie Jackson Bd

Ambassadeurs
Esther Durnell
Thelma Villard
Louis Stover
Isabelle Gerhardt
Fred Villani
Jimmy Noone Bd

Bridge
Romo Vincent
Mary Stone
Benita Frede
Clarita
Bill Kranz Bd

College Inn
Frank LiBuse
Sleepy Hall Bd

Colosimo
Vassilu & Klister
Romo Vincent
Angelo Lotto
Vivian Smith
Margie & Marie

Dells
Earl Rickard
Kirby & De Gage
Alvira Morton
Coon Sanders Bd

Frolics
Geo McQueen
Nelle Nelson
Phyllis Rae
Lischeron & Alice
Irene Faery
Julia Gerity
Buddy Howe
Earle Hoffman Bd

Garden Allah
Castles
Eddie Clifford
Cecil Lehman
Babe Payne
Lew Lewis Bd

Golden Pumpkin
M Sherman Bd

Green Mill
Joe Lewis
Verne Buck Bd

Lincoln Tavern
Ray Miller Bd
Corlas & Louise
Rick & Snyder
Helen Savage
Carmen DiGiovanni

Raphael
Herbie Zeller Bd

Stables
Don Ulsh
Johnny Dodds Bd

Terrace Garden
Peters & Farrell
Gus C Edwards Bd

Turkish Village
Ieleen Tanner
Sarah Theobold
Pep Hunter
Jackie Hamlin
Ruste Darnell
Hall Galt
George De Costa
Margie Ryan
Freddie Janis Bd

Uptown Village
J Garrigan's Bd

Vanity Fair
Romo Vincent
Geneve Butler
Snyder & Walton
Art Panstead

White House
Mickey Cherep Bd

WASHINGTON

Astor
Happy Walker Orc

Chantecler
Meyer Davis Orch

Carlton
Meyer Davis Orch

Lotus
Irving Bornstein O

Madrillon
J Slaughter Orch

Le Paradis
Meyer Davis Orch

Swanee
Meyer Davis Orch

Mutual Wheel

Weeks Sept. 30-Oct. 7

Bare Facts—Victoria, Rochester; 7, Colonial, Utica.

Best Show in Town—Gayety, Boston; 7, Modern, Providence.

Big Revue—Modern, Providence; 7, Gayety, Scranton.

Bohemians—Garrick, St. Louis; 7, Gayety, Kansas City.

Bowery Burlesquers—Gayety, Brooklyn; 7, Casino, Boston.

Broadway Scandals—Lyric, Dayton; 7, Empress, Cincinnati.

Burlesque Revue—Gayety, Washington; 7, Academy, Pittsburgh.

Cracker Jacks—Majestic, Fort Wayne; 7, Palace, Detroit.

Dainty Dolls—Mutual, Indianapolis; 7, Garrick, St. Louis.

Dimpled Darlings—State, Springfield; 7, Grand, Hartford.

Flapper Follies—Fox, Jamaica, N. Y.; 7, Irving Place, N. Y. C.

French Models—Palace, Minneapolis; 7, Lyceum, St. Paul.

Frivolities—Palace, Detroit; 7, Empire, Toledo.

Get Hot—Colonial, Utica; 7, Gayety, Montreal.

Ginger Girls—Gayety, Baltimore; 7, Gayety, Washington.

Girls From the Follies—Columbia, N. Y. C.; 7, New Empire, Albany.

Girls From Happyland—Howard, Boston; 7, State, Springfield.

(Continued on Page 90)

Bands and Orchestras

Routes for Next Week (October 7)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Aaronson, Irving, c-o Variety, N. Y. C.
Agostini, Geo., Palace T., Montreal.
Albert, Harry, Lido-Venice, Venice, Italy.
Albert Don, Loew's Jersey City, J. C.
Alberti, Jules, Luigi's C., Detroit.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onon Hotel, Syracuse, N. Y
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Anderson, Warren, 613 N. 47 St., Seattle.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambaseadcurs R., Paris.
Ash, Paul, Paramount T., Brooklyn.
Astoria, Jo, P. O. Box 398, Coral Gables, Fla.
Atkins, A. P., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 520 So. B'way, Los Angeles.
Baird, Maynard, Crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Bard, Jos., Golden Peasant R., Balto.
Barnard, B. 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barrett, H., Seneca H., Rochester, N. Y
Bartlett, O., Book-Cadillac, Detroit.
Barzley, Beonar, Montauk Point, Montauk, L. I.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Bay State Aces (Al Relyea), 3 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beckley, T., 102 E. 8th St., Wilmington Del.
Beniave, Sam, Capitol T., Detroit.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Bergman, Al., 41 Harvard Pl., Buffalo.
Bergman, D., Webster Hall, Pittsburgh.
Bernie, Ben, Kit Kat Club, London.
Bestor, Don, Wm. Penn H., Pittsburgh.
Beyer, Hall, Barney Yallant's C., N. Y. C.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bissette-Maclean, Marigold R., Rochester.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bobbitt, F. O., Varsity Inn, Van Wert, O.
Boshea, Fran, Earlton Country C., Earlton, N. Y.
Boutelle Brothers, Winchendon, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Bradfield, E. Max, 5th Ave. T., Seattle.
Brambilla, M., St. Francis T., San Francisco.
Braunsdorf Orch., 911 22d St., Galveston.
Breeskin, Daniel, Earle T., Washington.
B'way Collegians, Walled Lake B., Detroit.
Brooks, Bobbie, Trocadero, N. Y.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, California T., San Jose, Cal.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buck, Verne, Tivoli T., Chicago.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buloswkies Califs., Eagle B., Milwaukee.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burtnett, Earl, Biltmore H., L. A.
Busse, Henry, Addison H., Detroit.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Variety, N. Y. C.

C

Caperoon, Fred, 401 B'way, Camden, N. J.
Carberry, Duke, Walpole, Mass.
Carpenter, E. J., 745 7th Ave., N. Y. C.
Carr, Jimmy, Variety, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Casale, M., 140 Pine St., Williamsport, Pa.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 20 Irving St., New Haven.
Cavato, Etz, Flotilla Club, Pittsburgh.
Celestain, Jack, 1930 Boston Rd., Bronx, N. Y.
Cervone, Izzy, 502 Blackstone Bldg., Pittsburgh.
Christian, Tommy, Palisades Amusement Park, Palisades, N. J.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Cirina, Gene, Chin's R., N. Y. C.
Col. F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Cole, H., Swanee Club, N. Y. C.
Coleman, Emil, 10 E. 60th St., N. Y. C.
Collegian Serenaders, Far East R., Cleve.
Commanders, Roosevelt H., Hollywood, Cal.
Condelori, A., Adelphi H., Philadelphia.
Confrey, Zez, c-o M. C. A., Paramount Bldg., N. Y. C.
Conklin, Richard, Lotos Club, Wash.
Connelly, H. R., 489 Central Ave., Bridgeport, Conn.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coon-Sanders, c-o M. C. A., Paramount Bldg., N. Y. C.
Copp, Pythian Temple, Brockton, Mass.
Cornwell, F., Loew's T., Columbus.
Cowan, Lynn, Blvd. T., L. A.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buss", 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Jack, c-o M. C. A., Paramount Bldg., N. Y. C.
Crawford, Thomas L., Wichita, Kan.
Cullen, B. E., 814 E. 5th St., South Boston.
Cummins, Bernie, Gibson H., Cincinatti.
Currie, Harry, Seelbach H., Louisville.

D

D'Artri's Orch., 51 14th St., Norwich, Conn.
Dantzig, E. J., 843 Putnam Ave., B'klyn.
Daugherty, Emory, Jardin Lido, Arlington H., Washington, D. C.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Paramount T., N. Y. C.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, 35 E. 63d St., N. Y. City.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
Del Pozo, Senor, 1587 B'way, N. Y. C.
DeLuca, J., 331 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, Mt. Royal H., Montreal.
Deterich, Roy, Avalon T., Chicago.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dodds, John, Kelly's Stables C., Chi.
Dolin, Max, Loew's Warfield T., S. F.
Dornberger, Chas., c-o M. C. A., 32 W. Randolph St., Chicago.
Dougherty, Doc, Adelphia H., Phila.
Dumont, A., Paramount, N. Y. C.
Dunn, Jack, Cinderella Roof B. R., L. A.
Durante, Jim, Ziegfeld T., N. Y. C.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wes., Loew's Kings T., Brooklyn, N. Y.
Edwards, Gus C., Terrace Gardens, Chi.
Eagan, Jack, Paramount T., L. A.
Eisenbourg, Dok, Shepard - Colonial R., Boston.
Elinor, Carle, Carthay Circle, L. A.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 372 Van Nostrand Ave., Jersey City.
Emerson, H., Merrick T., Jamaica, L. I.
Engelhart, Jos., McVicker's T., Chicago.
Eppel, 5736 N. 7th St., Philadelphia.
Erdody, Leo, 165 W. 48th St., N. Y. C.
Essig, Abe, 1090 St. Nicholas Ave., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, Phil, Golden Gate T., San F.
Fallon, Owen, Palais de Danse B. R., L. A.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 226 E. 11th St., Oakland, Cal.
Feldman, Joe, 1068 E. 98th St., Cleveland.
Fenn, F. G., 100 Lefferts Ave., B'klyn.
Fenton, Carl, 1674 Broadway, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Fiorito, Ted, Edgewater Beach H., Chi.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Mark, Variety, Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Forman, Lou, Palace T., N. Y. C.
Four Horsemen, c-o M. C. A., 1501 Broadway, N. Y. C.
Fox, Roy, Music Box, Hollywood, Cal.
Franklyn, Milt, Grand Lake T., Oakland, Cal.
Frasetto, Joe, Uptown C., 253 W. 125th St., N. Y. C.
Freed Carl, 29 S. Orange Ave., Newark.
Fridkin, Bob, Empire T., London.
Friary, George, Rockland, Mass.
Friedman, Jerry, Helen Morgan C., N.Y.C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 5233 Roosevelt Blvd., Philadelphia.
Fulcher, Chas., c-o M. C. A., Paramount Bldg., N. Y. C.
Fuller, Earl, W.F.B.E., Cinn.
Funk, Larry, 15 Barrow St., N. Y. C.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Galliecchio, Jo, 5200 Sheridan Rd., Chi.
Garber, Jan, M. C. A., N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gegna, Misha, Forum Theatre, L. A.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gerun, Tom, Baker H., Dallas, Tex.
Gill, Jos., Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gillette, Bob, Valencia Th., Jamaica.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
German, Ross, 800 8th Ave., N. Y. C.
Gorrell, Ray, care Goldkette, Detroit.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Ritz Towers, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Grosso, 31 St. James St., Elmhurst, L. I.
Guanette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed., 38 Reynolds Ave., Providence.
Gunsendorfer, W., Whitcomb H., S. F.
Gutterson, M., Valencia T., Baltimore.

H

Hall, Sleepy, Sherman H., Chicago.
Hallett, Mal., Lawrence, Mass.
Halstead, Henry, St. Francis H., S. F.
Hammond, Jean, Sky Room, Milwaukee.
Hamm, Fred, c-o M. C. A., Paramount Bldg., N. Y. C.
Hamp, Johnny, Gibson Hotel, Cin.
Hancock, Hogan, c-o M. C. A., Paramount Bldg., N. Y. C.
Handler, Al, Lincoln Tavern, Chicago.
Hand, Armin, Piccadilly T., Chicago.
Harkness, Ed., 3065 Clay St., S. F.
Harbor, Lon, State R., Columbus.
Haring, Bob, c-o Brunswick, B. & C., 799 7th Ave., N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hayes, Ed., Alhambra T., N. Y. C.
Hays, Bill, Cathay Tea Garden, Phila.
Hegedus, Margit, Montmartre C., Hollywood.
Heiberger, Emil, Bond H., Hartford.
Heidt, Horace, Roxy T., N. Y. C.
Henderson, F., 228 W. 139th St., N. Y. C.
Henkel, Ted., Capitol T., Aydney, Aus.
Henshell, J., State-Lake H., Chicago.
Herberveaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1123 Goettman St., Pittsburgh.
Hoffman, Earl, c-o, M. C. A., Paramount Bldg., N. Y. C.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Wright, Martinique H., N. Y. C.
Hughes, Merill, Pelham Heath Inn, N. Y. C.
Houston, Chas., Monmouth Beach C., N. J.
Huntley, Lloyd, c-o M. C. A., Paramount Bldg., N. Y. C.
Hyde, Alex., c-o Wm. Morris, 1560 B'way, N. Y. C.

(Continued on page 88)

New York Chatter

Hal Skelly is around on a jaunt for awhile.

George Gerhards hunting an apartment in town again.

Ryan Walker, art director of "Graphic," out.

Long dresses are back with a bang this year.

Gordon Bostock sailed for London Friday, to remain one month.

Irene Swor and Arthur Ball at the Paramount Grill.

Al Frazin, announcer at the Garden, writing hockey for the "Telly."

Lillian Lorraine, looking good, left a N. Y. hospital and is Hollywood-due.

Claire Windsor arrived in New York Monday, looking for vaude sketch.

Lee Posner, chief of the Harlemaniacs, has taken an apartment in the black belt.

Jimmy Petrillo, Ch. musicians chieftain, in town looking around. So he sez.

The Shuberts' Mister Simmons, sometimes referred to as Ma, has lost his chauffeur to the stage. Bill McKinley has given up his job of driving the chorus boy picker around to play drums in the "Lucky Girl" road company.

Trudy Krieger now with the Loew advertising office. Formerly with the World News Service.

Danny Simmons, former Keith booker, abroad for some time, ill in Paris. Stomach trouble.

Sixty per cent of the gals in Earl Carroll's "Sketch Book" live in Brooklyn.

New York "Times" running news ribbon around its building is called "The Scotch Newspaper."

Mariana Puga Vega, Chilean attorney for many of the American film companies, is in New York.

Jack Lloyd, D. W. Griffith's p. a. for eight years, will write the dialog for D. W.'s "Abraham Lincoln" film.

Show girl putting on the Ritz to her dressing room partner said she intended to marry the young English nobleman with whom she has been nightclubbing lately. "He has everything, dearie," she raved. "And furthermore has a seat in Parliament." "Take my advice," said the second girl and pick a guy who can get you a seat in the Paramount!"

Ludvig Lawrence, M-G-M's continental sales manager, arrived on the "Bremen" for an indef stay.

W. C. Fields is rehearsing for "Vanities" in the ballroom of the Manger hotel.

Violinski says: I've got a song in the vault called "That's Living." It's dying!

Paul Tremaine is writing a symphonic modernization of showboat music, for his theme song.

Mrs. Vanderbilt Church has ordered the erection of a stone wall about her entire estate.

Talk of the Street is the delightful "break" which came to Evelyn Crowell, who was given Dorothy Britton's roles in "Sketch Book."

A Boston gambler arrived on Broadway the other day, declaring he couldn't find anyone there who'd take a grand note bet on a horse. He was telling his woe to a Broadway druggist, who chirped up that he'd take it. The horse won 10 minutes later and the druggist paid no attention but ran a block after a fellow who forgot to pay a jitney for a coca cola. Strictly biz on Broadway.

James Churchill, noted Broadway entrepreneur of by-gone days, has returned from Europe, starting out afresh with a chain of tea shops.

A London shoemaker, who started the lizard skin shoes for men, is swamped with orders from the New York males.

Gene Geiger and his plenipotentiary de exquisito mala delapidas, otherwise Vincent Lopez, abruptly disassociated as joint tenants of an apartment.

Valerie Raemier, often alluded to by Milton and Keats as the Ziegfeld Venus de Amsterdam, suddenly recuperated from dire illness and is back in the line-up.

Fred Keating, magician who can make hankies slip out of sailors' knots and bow your tie without touching it, had an awful time finding his hat check in Sardi's.

It is getting to be a regular thing for incoming Americans to radio for theatre tickets from the boats. Somehow they find out about the new hits.

Most discussed feud in New York at the moment is the Frisco-Winchell fracas. The boys aren't calling their shots. Recently they shook hands after a year's mutual silence. Then Frisco claimed a crack about Al Jolson breaking Davy Lee's eardrum singing mammy songs to him. Winchell claimed to have obtained it from another source. The two again split. They are now heeling each other, Winchell using his column and Frisco employing restaurants and night clubs.

Marrying epidemic continues in the Morris office. Latest to tread the bridal path is one of the stenographers, Helen Schenkin, who has just accepted a time contract with Hal Sherman.

Sylvia Miller, at the Capitol, New York, as prima donna for 18 months and now with a Publix unit, burned when she took a trip to Times Square to discover a gal using the name of Sylvia Miller, as a yodeler at Chin's eatery.

Racketeers now stand on the corners with finger nail files moanin' plenty low. The boys who had large suites in the higher taxing hotels have checked into hostelries with unheard of names. Many blame the new money for the change of luck.

Ramon, of Ramon and Rosita, is sued by a French count for 150,000 francs, as a result of a motor crash outside Biarritz, wherein one woman was killed and another seriously injured. Courts favored Ramon in the crash proceedings.

Four passenger planes were ready to take off from Roosevelt Field Saturday night with a score of girls from the Brooklyn Paramount, when Lou Goldberg, p. a. for the theatre, decided discretion was the better part of publicity and called it off.

When the magician at the Casanova club requested the use of a ringsider's handkerchief the other night, a fair damsel tossel hers on the floor, but he had meanwhile secured another from a gentleman. The woman's kerchief lay on the floor five minutes with at least twenty men near who might have retrieved it. Finally from the rear of the club Heywood Broun threaded his way to the floor and returned it.

A colored valet went abroad with his master, who one day discovered the fellow playing poker with several first cabin passengers. He was reprimanded for mixing up and when asked how that came about said: "I jest told them I was the Cuban consul."

Phil Harris is the doorman at the Columbia (burlesque), New York. He graduated to that important post from the Palace (straight vaude), where he spent six months. He is quite young and wears a baby blue uniform with gold braid. Noted mostly for his nerve.

Al Sherman's party, slated to be held last Wednesday at the Percy Oakes' office so that Louise Bickford could meet the gentlemen of the press, has been postponed indef. Sherman, his wife and another gal labored all day Saturday getting out invites to every leg man in the burg and Monday gave them to Louise to mail. Wednesday morning she trooped into the office and told Sherman she had forgotten to mail the letters. Anyway, she said, it was better to put it off a week because some swanky friends of hers would be in from Europe by then. What Sherman said about swanky friends can't be printed.

Society folks are throwing on shows which run into exorbitant figures. At the Montmartre the other night it was revealed that the Arthur Curtiss James' had just built a new rose garden for a mere $50,000; that the Butlers had installed a sound-proof stable for $90,000, and that the Bakers of Newport have imported a Roman drinking fountain, the duty on which will be $30,000, while John Nicholas Brown picked up a few pencil sketches while cruising the Mediterranean, which came to $33,000.

Miller's Statuettes Will Be Set in Niches Oct. 20

A unique event for Broadway will be staged Sunday, Oct. 20, when statuettes of stage and screen stars placed in niches on the exterior of the I. Miller building at 46th street will be unveiled.

The sculptures are of Ethel Barrymore, Marilyn Miller, Mary Pickford and Rosa Ponselle. The niches have been vacant since the building was built, about two years.

A committee of Broadway showmen will attend the function.

R. H. Burnside is the chairman.

Inaccurate Biographies

EDDIE CANTOR

By Claude Binyon

Eddie (Two-Gag) Cantor, ballet boy in Ziegfeld's "Whoopee," has often been hailed as the second Booth from the right.

Two-Gag is one of the numerous startling products of New York's great Ghetto district, better known now as Tudor City. He often returns to the scene of his birth to make a contented, motor-like noise by blowing his tongue softly against his limp lower lip.

Thrown on his own at an early age, Cantor rubbed it and started out to make a living. His grandmother, the inevitable Mrs. Fiske, cooked his meals for him but didn't see him around the house enough to decide whether he belonged there or had just dropped in to melt the lead out of the quarter gas meter.

Two-Gag started his commercial career as a newsboy, peddling papers in his own neighborhood. Knowing everything about everybody in the block, Two-Gag made quite a few extra sales with personal hints. He'd call on Mrs. Galinzky and tell her she ought to read an article in the "Times" about a new way of shaving off moles. Or he'd tell some cute little dame a western chump was listed in the "World" among Out of Town Buyers.

The racket worked until he asked one of the housewives to buy a paper and tell her husband that Mazie's joint had finally been closed.

Song Plugger

From newspapers Two-Gag went into song plugging, doing his stuff in nickelodeons where his flapping ears provided an excellent cooling system in the summer. Two-Gag spoiled that job by going to a dog hospital and having his ears pared.

Gus Edwards picked the kid out of a saloon, where Two-Gag was trying to drown his failure in free lunch. After a whirl at kid stuff in one of the Edwards' midget troupes, Two-Gag joined the Bedini and Arthur vaude act as the sex appeal.

Then came the war.

Cantor did his bit by starting an act called Cantor and Shaw and singing "Over There" as a finale.

Looked Like Abe

Noting his resemblance to Abraham Lincoln without the brush, Flo Ziegfeld took Two-Gag in tow and started him in legit. Two-Gag's first great success was "Whoopee," also known as "Ziegfeld's Follies," "Kid Boots" and other come-ons.

One of Two-Gag's boyhood pals, Dan Lipsky, has become a name in Wall Street. Getting a couple of tips on stocks, Two-Gag invested all his dough and all he could borrow, and cleaned up enough to buy a home in Great Neck.

After two years of good fortune Two-Gag bought bathtubs and Great Neck peasants shamefacedly called off their drive to have that colored man named Cantor kicked off the Neck.

Besides acting, Cantor does some writing with assistance of a medium. Some believe Two-Gag is Joe Miller reincarnated. Others claim he wouldn't reincarnate or change a couple of words in a good gag. Mr. Miller left some of the best.

Naming Children

Two-Gag has a wife and five daughters. Some of the daughters are named after stars, such as Marylin Cantor, Three-Star Hennessey Cantor and Uncork De Cantor. If he ever has a boy, Two-Gag will name him Rosenblatt Cantor and see what can be done about a beard, or may call him 2-Gun Murphy.

Two-Gag is only 33. He has threatened to retire from show business ever since Ziegfeld spoke to him on the phone. Two-Gag had expected a wire instead.

Two-Gag's latest is presidency of the N. V. A. He may run for mayor any time. His chances to be police commissioner are slim, as he has about as much sartorial class as a white wing on duty.

Mrs. Cantor seems to be a most lenient wife. Two-Gag can stay out all night any night. No one home appears to miss him. As Mrs. Cantor once remarked to a Variety reporter, "Eddie only comes home to steal gags from the kids."

Duffrin Acquitted

William Duffrin, 36, salesman, of 206 West 52d street, was acquitted in Special Sessions of a charge of making book.

He was arrested July 25 by Policeman John Drake of the 3rd Division who claimed Duffrin had accepted bets from several men in front of 160 West 47th street.

SLOAN INDICTED FOR BIGAMY AND PERJURY

Indicted for bigamy and perjury, Charles A. O'Sullivan Sloan, 51, former newspaperman and recently manager of the Radio News, Inc., 11 West 42nd street, was arraigned before Judge Max S. Levine in General Sessions. He pleaded not guilty and was remanded to the Tombs for trial.

Sloan, who lived at Woodstock Towers, Tudor City, was indicted two weeks ago on the complaint of his first wife, Mrs. Gladys Robinson Sloan of Grand Rapids, Mich. She claims that her husband neglected to divorce her before he married in October, 1928, Dorothy Mogue, a nurse who attended him when he underwent an operation in St. Luke's Hospital. The perjury charge resulted when he swore on his marriage certificate to Miss Mogue that he had never been married.

Sloan was arrested Friday by Detective Thomas Smith of the District Attorney's office in the lobby of the Hotel Lincoln. The arrest occurred after a search of two weeks and resulted from a phone call received by the first wife in Grand Rapids from a room in the Lincoln. The call was from her husband and threatened her if she pressed the prosecution of the case. Mrs. Sloan immediately wired the District Attorney and the arrest followed.

Sloan's first marriage occurred in 1922 while he was a reporter in Grand Rapids. Two children were born of the marriage. In 1925 Sloan deserted his family. It was only recently that Mrs. Sloan read in a New York paper that the second Mrs. Sloan had filed a suit for separation.

CALLING COP AN IDIOT COST THELMA WOOD $5

Thelma Wood, 27, tall and lithe, was fined $5 in West Side Court for characterizing John J. Sullivan, red headed motorcycle cop, an idiot.

Miss Wood, who stated she was an artist, paid the fine from a portly bankroll. She hung her head and offered an explanation that was not audible.

O'Sullivan explained to Magistrate Goodman that the defendant had apologized. Nevertheless the Court imposed the fine. Miss Wood gave her address as 60 West 68th street. She asserted she was employed in a 5th avenue art gallery.

According to the affidavit drawn by O'Sullivan, Miss Wood had been imbibing. She accosted him at 66th street and Broadway, addressing him as an idiot. O'Sullivan took offense and ordered the artist to continue her promenade. She refused, and O'Sullivan, tired of being called names, locked her up.

Friends hurried to Night Court and urged Magistrate Adolph Stern to fix bail. The magistrate did, sparing Miss Wood the humiliation of spending the night in the "cooler."

Larry Fay's Milk Tap Is Still Under Investigation

Despite Larry Fay, ex-Broadway taxi owner, night club proprietor and once backer of Texas Guinan, has announced the dissolution of an organization to keep retail milk dealers from battling among themselves on prices, District Attorney Banton is proceeding with his investigation of the Fay concern in an effort to find out if the Broadwayite has committed a crime.

Should the District Attorney, after questioning over 100 former members of Fay's organization, decide Fay did wrong, the matter will be submitted to the Grand Jury.

According to Health Commissioner Wynne, Fay collected exorbitant fees from the milk dealers of the city and that these fees amounted to several hundred thousands of dollars a year. Fay denies this charge, declaring the members of the organization greatly benefited through his efforts.

5 Days for Shoplifting

John Gordon, 42, alleged actor, living at the Longwell hotel, was given five days in the Workhouse by the Justices of Special Sessions on his plea of guilty to shoplifting.

He was arrested Sept. 25 at Wanamaker's for stealing a tapestry.

Chatter in Loop

Sam (Romance) Bramson wasting time and money in N. Y.

Eddie Grossman, local head of U. A., hustling in the smaller cities.

Morris Katz back in town after four months in Europe.

Henri Ellman, local Tiffany-Stahl head, figuring up a swindle sheet in N. Y.

Milton Weil has squared the Comedy Club's debts, being the president.

Ted Browne music offices, for some reason, being torn down and put together again.

Joe Murphy has resigned as manager of the Woods building. Too much grief. New head is Walter Gough.

For three weeks straight George Sidney never missed making a little second act curtain speech in "Kibitzer," at the Woods.

Having reclassified men as canaries, Madeline Woods now uses the term "smart rats" for female ore-shovelers.

C. J. Bulliet, legit reviewer and art mag editor of the Chi Evepost, to Manhattan this week for a meeting with publishers about a book.

Charles Lowenberger, local press man for Universal, chasing around the country. In town so little he claims he needs an introduction to his wife.

Staff of the Evening American is back to normal spirits now that Hearst ended his ominous visit. He squeaked blue thunder at everybody, including Jim Bicket, m. e.

Ben Piazza acknowledged introduction as Strangler Lewis to 20 high school girls at Jack Dempsey's dinner last week. His weight has dropped from 250 to 249.

As retired president of the Film Board of Trade, Clyde Eckhardt, local Fox head, was victim of a testimonial dinner at the Stevens Friday.

Fred Stone still goes big with the news photogs. Stopped between trains here to pose for doppus shots and did a few steps to demonstrate the ineffectiveness of airplanes as sandbags.

Ella Van Hueson (Miss Chicago, Miss America and Miss Universe of 1928) has a husband. He is Hal White, band leader at the Congress hotel. Hitched nearly a year before anybody knew.

Midnight shows in the loop continue to bring box-car Saturday night business to the penny arcade, two doors from the United Artists and across the street from the Oriental.

Now the story can be told. At the A. J. Balaban dinner last month the speakers scrambled for the mike, believing it hooked up. A blank, attached only to the room amplifiers.

Records of something or other ....Donn Wermuth, company manager for "Follow Thru" at the Apollo, is probably the youngest boss of an important show gang in America.

John C. Brownell, author of "The Nut Farm," at the Cort, swears on the book that he never witnessed a performance of his brainstorm until a few nights ago, when he got in from the Coast.

Educational, having been relieved of its weekly pay by three bad men, now paying off in checks. It is known that the same crowd which pulled this affair also got to the Warner payroll a couple of weeks ago.

James Tracey walked a cable between the Mather tower and the Carbide and Carbon building during "Safety Week." Some of the people who filled State street to watch him were nearly crushed by a falling L span.

State Street Johnny, panhandler of panhandlers, known to every one on Randolph street, is dead of starvation. Taxi guys all called him the worst, but best, bum in Chi. He had spent 55 of his 76 years mooching.

Peppery Ashton Stevens, reviewing "Caprice" as presented in the Blackstone by the New York Theatre Guild, supposedly wrote: "The Lunts are an incomparable pair, really incomparable on two snores ...." Linotypers and proof-readers responsible.

Loop columnists have been plugging Variety of late. Ashton Stevens dubs it "saltiest of theatrical sheets." Richard Atwater (Rig.), of the Post, confides that the two-bits he coughs up for it every week is one of his secret extravagances, and Art Sheekman, of the Times (A. G. S.), uses it to stuff cracks in the old Journal building walls.

BWAY'S MAMMOTH PARADE

2 HOURS DURING NITE'S SHOW RUSH

1,000,000 People Between 39th and 52nd From 7:30 to 9:30 P. M.—252 Policemen Watching Them—One Arrest for Every 50,000—100,000 Autos Pass

CUT-RATE EVERYTHING

Broadway, between 7:30 and 9:30 p. m., presents the most amazing transient statistics of any similar locality in the world.

Between these hours over one million people occupy a space 5,280 feet long and 2,000 feet wide. Each individual holds an imaginary plot 10 feet in area. Just about stretching room.

At 7:30 every night, 70 patrolmen and four sergeants re-enforce a staff of 182 policemen to handle the pleasure-bent multitudes.

A bare idea of the task is indicated by a tally of taxicabs which cross Broadway at 45th street alone. Police figures show that between 7:30 and 8:30 an average of 650 taxis pass this one intersection and 85% carry passengers. Passenger automobiles outnumber the cabs five to one.

One person for every 50,000 is arrested during the rush hours. This includes the charge of car parking.

The charges are usually for panhandling, fights, vagrancy, motor collisions, gambling, soliciting and occasional felonies.

Reason advanced for the gigantic mob in this two by four area is advertising. Times Square and B'way obtains more publicity than any other locale in the world.

Cut-Rates

It is the greatest cut-rate district on the face of the earth. Not unlike a huge outdoor dime store, the hordes of transient and natives in a continuous stampede for its cut-rate tickets, cut-rate clothing, cut-rate haberdashery, cut-rate tobacco, cut-rate drugs, cut-rate jewels, cut-rate everything.

It is plebian to the core. The masses flock to the Main Stem. They eat more, talk more, see more, dress better, and do more in their visits to the world's bargain counter than anywhere else.

Between 39th and Broadway and 52nd street, there are over 100 newsboys day and night dishing out the news of the day. 25,000 newspapers are sold at the 50th street corner (4 stands), and more than 40,000 at 42nd street.

An average of 26,000 out-of-town newspapers are sold daily and 75% during 7:30 p. m. and 9:30 p. m.

The opening of 8th avenue as a new artery last week increased the traffic influx 30%. 100,000 cars stream into and through the rialto during the two hours.

Between Aug. 5th and Sept. 5, the three big bus terminals with out-of-towners disgorged 75,209 passengers with baggage. That gives an idea of how many enter on trains. The buses unload their biggest quota during the rush hour, in time to catch theatres.

Orderly

Pickpocketing, according to the police, is ancient history. "Street walking" is most unusual. Disorderly conduct is at its lowest ebb. Street betting is at its height, but being stamped out.

Between 7:30 p. m. and 9:30 p. m., it is estimated there is an average of 80,000 people sitting in the 16 major film houses of the street.

The Roxy broke all existing money records during the four weeks run of "Cock Eyed World" recently. Receipts: $654,046. More money than all the amusements of the majority of average towns in the country take in in a year.

During the rush hours 12,000 people inspect the Lucky Strike store which is 50 by 50 feet. Nine thousand enter Walgreen's drug store.

Twenty buses leave for Chinatown between 7:30 and 8:30.

Parade Around

Broadway catering to the masses has little space for class merchandise. Saks, the jeweler, had to move to 5th avenue. The B'way auctioneer joints were too strong opposish.

More talent pours into Broadway before curtain time than any other place in the world. Dancers, singers, acrobats, wise-crackers and artists in all the theatrical provinces.

This array of "Believe It or Not" figures and facts on the gigantic swarms inundating Broadway during the theatre rush period is an encyclopedic task, with limitless range.

Broadway is the mammoth parade ground of the universe.

You must come over.

WAR OVER

Court Vacates Saks' Attachment On Donna Rose Apt

Donna Rose has regained the contents and use of her apartment, attached three weeks ago by Saks & Co., and all is again quiet in 1212 Fifth avenue.

Order to vacate the attachment was ruled last week by Justice McCook, but only upon grounds that Donna Rose accept the service of the summons and the complaint from Saks & Co., within 10 days after the judgment was passed.

Saks & Co. swooped down on the Donna's apartment three weeks ago with an attachment order secured on claim that she concealed herself within the state to avoid service of the papers on her. They chased Donna Rose out, locked the door to the apartment and placed a marshal to guard it.

Maxwell Lopin, who represented her, had the order of attachment vacated on grounds that his client was out of town when Saks' servers were searching for her.

FORRESTER FOOLED AROUND—WARRANT

Washington, Oct. 1.

Town's police are looking for Charles Forrester on a warrant sworn out by Claude Cook charging Forrester with obtaining money under false pretenses. Behind that warrant, secured by just a hard-working citizen of the capital, is the story of a picture promotion by Forrester that involves a long list of Senators, Congressmen, Government officials, prominent personages and many other citizens just like Cook.

Others appearing in a bunch of papers left by Forrester as "security" with one of those who stated she had been victimized out of several hundred dollars are Congressman James M. Beck, who Forrester is quoted as stating to have contributed $5,000; Inspector W. S. Shelby of the local police, Senator D. Fess, Ohio, prominent in the present administration; John Barton Payne, American Red Cross, and Richard Washington, a descendant of the first President.

From these and many others Forrester, whose real name is said to be Marston, is alleged to have received money or letters of endersement of some nature. In many instances he is reported to have just used the name verbally in his resume of his proposed project to make a picture of the life of George Washington by the Historical Motion Picture Association, Inc.

From the check-up Forrester made no attempt to sell stock in his venture, which was also known as the Patriotic Film Corp.

He is stated to have been a former professional, with his last appearance on the Keith circuit several years ago in a sketch called "The Family."

Cook, swearer to the warrant, states the specific charge named is the alleged passing of bad checks signed with the surname of a prominent Washingtonian, but with an incorrect first name.

Steuer's Cost to Pantages

Max Steuer's appearance as attorney for Mrs. Lois Pantages, convicted of manslaughter, cost Alexander Pantages $150,000.

Before Steuer left New York it is said Pantages sent on a draft for $130,000 to reimburse the attorney for a two weeks' stay. Then Pan laid out another $20,000 for Steuer's expenses both ways. Besides that W. I. Gilbert and Joe Ford, two local attorneys associated in the defense, cost Pantages another $60,000.

Pan goes to trial on his own case without Steuer. Former theatre magnate figures that outside counsel would not be beneficial in his case as it did not prove so in the trial of his wife.

It's expected Mrs. Pantages may receive a suspended sentence.

Wharton's Missing Payroll

Springfield, Ill., Oct. 1.

George C. Wharton, sage of Chicago's loop, and said to be one of the wise boys in things theatrical and political, has found a new puzzle at the state capital. The learned one recently was appointed secretary of the Buy Illinois Products Commission by Governor Emerson and today he came down to see why his pay had not started.

Search showed his name was not on the payroll. In fact there wasn't any payroll. It was found that some money had been appropriated, but nothing was said about salaries. After waiting nine months for the job Wharton feels that he ain't been done right by.

Wharton was Mrs. Sam Insull's personal press representative when the wife of the utility king tried a comeback on the stage and leased the Studebaker theatre for several dents in Sam's bankroll.

LULU LESLIE, OLD-TIME ACTRESS, DIES IN HOME

Lulu Leslie, 79, for many years on the stage, was found dead on the floor of a two-room basement apartment at 139 West 101st street. She had been asphyxiated by gas. In a dozen trunks in the place were memories of bygone days, dresses and newspaper clippings.

Two months ago Miss Leslie came to the tenement and rented the dingy apartment. She gave her right name, Eva Smith. In conversations with neighbors she never disclosed her profession.

One of the tenants in the house smelled gas. No one remembered having seen the old lady that day and went to the basement. They were unable to open the door and a policeman was called.

Lying on the floor was the former actress. A doctor summoned from the Knickerbocker Hospital pronounced her dead. Detective Harold Moore, West 100th street station went to the apartment. Strapped about her waist was a canvas bag.

Examination of this disclosed $720 in new bills. In the trunks the detective found a note which requested that a Staten Island undertaker be notified in the event of her death. Also there was a book with clippings during the time she appeared in "The Black Crook."

The clippings indicated Miss Leslie had played in "King Cole, the Second" and with Billy Watson's "Beef Trust." When 18, she swallowed poison in mistake for medicine and the papers printed big stories.

Police learned that Charles Halvers, 365 Manhattan avenue, seemed to be the only friend she had. He used to visit her almost daily. They communicated with him and he took charge of the remains. Police took charge of her effects.

WOMAN DICK LANDS TWO

Drug Peddlers Arrested in 6th Ave. Restaurant

Mrs. Martha Wissman, policewoman, attached to the Narcotic Division at Police Headquarters, rounded up two alleged drug peddlers whom she arrested when they sold her heroin for $36 in Silver's restaurant, 1133 6th avenue. The pair were arraigned in West Side Court before Magistrate Henry Goodman and held without bail for further examination. The defendants have records, according to the police.

The defendants gave their names as Jacob Gardner, 58, Paramount Hotel, and Louis Dunn, 44, 161 West 66th street. Following their arrest, Miss Wissman, with Detectives Buckley and Moffit, went to Gardner's room in the Paramount Hotel and found, they said, six packets of alleged heroin.

Gardner and Dunn told the sleuths Mrs. Wissman played the role of an addict to perfection. She accosted the defendants in the restaurant. She began her "play." She appeared in a terrible way, begging for the stuff.

She bargained with them and handed over the money. In the offing were Buckley and Moffit. She signalled the officers and they arrested Gardner and Dunn.

SID GARY RAZZING AROUND THE RING

Sid Gary of Bernard and Gary, vaude team, is acquiring a rep as a prize fight wag. Every time he goes to a scrap, the boys sit around him, while he gives the double talk to some freak fan who may be sitting near.

At the last fight Gary attended a Hebe fell right in his mitt. It was the third round of a preliminary bout. The Hebe turned to Gary and said: "De bik guy ken't dake it!" pointing to his heavily bearded chin.

"I know," said Gary, "but he has a great furmawsin."

"Heh?" says the Hebe.

"I said, he has a furmasoil, great mossenflay."

"I know," says the Hebe, "but ken't dake it!"

"You're wrong," says Gary, "at Ebbets kridmore he shirfendased with a left leavenslosh."

"I vasn't dere," says the Hebe.

"He can take it," says Gary. "Watch that double crashenfoil when he upercurshires."

"Yah, I guess you're right, but he ken't dake it," replied the Hebe.

Just then one of the boys said, "Give him the seal!"

Gary turns toward the Hebe and clapping his hands together gave out a noise like a walrus choking on a can of sardines.

"Vat's de medder, are ya crezzy?" said the Hebe, turning in disgust.

"No, I just wanted to see if you could take it," cracked Gary.

"Smott guy!" answered the Hebe, leaving.

KNICK BLDG. TENANTS MUST ALL MOVE JAN. 1

Theatrical offices in the old Knickerbocker theatre and office building, Broadway and 39th street, have been ordered to vacate by Jan. 1. The building is to come down to make way for a 38-story cloak and suit building.

The old Knick building has housed some of its tenants for 27 years, the Paul Scott dramatic agency coming under this classification; also the Arnold Wolford offices, formerly the Darcy & Wolford firm. H. Clay Miner moved out recently.

By way of coaxing Scott, Wolford and others to get out, the landlord has offered the last three months' rent free.

Realty operators tried to obtain the Casino theatre site as well, but failed. The Knickerbocker theatre is included in the demolition plan.

PUBLICITY FORCING TRIAL OF McMANUS

George A. McManus, indicted with Hyman Biller and "John Doe" for the murder of Arnold Rothstein in the Park Central hotel nearly a year ago, will be placed on trial within the next two weeks, according to District Attorney Joab H. Banton. Mr. Banton's statement was made Friday, following repeated blasts from opposition political sources that the District Attorney's office has been lax in the Rothstein case. Banton has previously insisted he would not try McManus until the arrest of Biller was accomplished. McManus is out under $50,000 bail.

In making the announcement, Banton stated he would make a motion in court for the naming of a special panel of jurors to try McManus. This means that under the law five court days would have to elapse before the case actually goes on the calendar. McManus may go to trial during the second week of this month (October). In his statement, declared to be final on the Rothstein case until the trial, Mr. Banton said:

"George A. McManus was indicted Dec. 4, 1928, together with Hyman Biller and one other, accused of the murder of Arnold Rothstein. Biller disappeared before the indictment. Twice he was traced by the police in company with a brother of McManus, once at Havana and again at Miami. It had been my plan not to try McManus until Biller's arrest, but I have now decided to put McManus to trial immediately.

Politics

"We are in the midst of a political campaign and Rothstein case has been made the subject of public clamor. An organized effort has been made to persuade the public that there is something mysterious about this case and that sinister influences are at work to block prosecution.

"I have heretofore frequently pointed out that the trial of McManus without Biller might enable McManus to escape justice by putting the blame for the killing of Rothstein on Biller. But for fear of the organized political clamor may have affected public confidence in their officials, I have determined to try McManus at once."

Assistant District Attorney George N. Brothers will be in charge of the case, assisted by Assistant James E. McDonald and Chief Assistant Ferdinand Pecora.

GIRL DANCER ASSAULTED BY CIGAR SALESMAN

The Grand Jury this week will probably hear the facts in the case of Daniel Mahony, 36, who said he was a cigar salesman in the Hotel Victoria, as a result of being held by Magistrate Abraham Rosenbluth in West Side Court on the charge of savagely assaulting Louise Sirkin, 19, ballet dancer in the Paramount theatre and living at 143 West 74th street.

Miss Sirkin told Magistrate Rosenbluth that she had to cross a narrow window ledge from her room to an adjacent one when she escaped from Mahoney, who had assaulted her, she testified in West Side Court.

Mahoney resided in the same house at 143 West 74th street. Miss Sirkin lives on the third floor, while Mahoney had a room on the second floor. Mahoney is charged with entering the dancer's room while the latter was asleep.

Miss Sirkin awoke while Mahoney stood over her. He placed his hand across her mouth to prevent any outcry. She fought him, and he is alleged to have struck her with a blackjack. A sawed-off billiard cue was found near her bed.

Mahoney denied the charge. He testified he went to the third floor to the washroom, and did not touch the dancer. Miss Sirkin had to have the attention of a physician following her escape and beating. The assault created much excitement in the rooming house.

'ROUND THE SQUARE

Rothstein's Widow Took All Papers

A revival of the Arnold Rothstein case has been brought about by the political campaign. Its purpose is for the advancement of the aims of Major LaGaurdia and former Police Commissioner Enright, both candidates for the mayoralty against the present mayor, Jimmy Walker.

Mr. Enright is making charges that the New York police are holding out in the Rothstein matter and that the murdered gambler staked city officials, including judges, besides contributing toward the Tammany campaign funds.

It looks as though Enright et al will have trouble proving their charges as there is no written evidence left in New York. The widow of Rothstein removed every paper and canceled check her husband had among his belongings when she was last in New York.

Mrs. Rothstein came over from London about a month prior to Rothstein's death, intending to obtain a divorce and marry an Englishman. It had been agreed between the couple a divorce would be desirable. Though separated, Rothstein frequently found it necessary to cable his wife for advice and information. They had been married for over 20 years and Mrs. Rothstein knew more about her husband's business than he did himself.

When the murder occurred, Mrs. Rothstein went over Rothstein's effects, everywhere, removing every conceivable piece of paper that might have furnished information of his dealings with those not in his debt. Then she returned to London, recently marrying young Behar, son of a wealthy English family. Her second husband is 15 years her junior. The marriage makes the former Mrs. Rothstein a citizen of Great Britain.

What Mrs. Behar did with papers no one knows.

Fisher's Coffee Once More

Fisher's Royal Coffee Pot, 46th street and Broadway, threw open its portals again last week after a lapse of seven months. In March Fisher's shop caught on fire and received a thorough toasting. Not one of the fiixtures was salvaged. Fisher almost collapsed under the blow as he received only $2,900 for insurance which the damage was twice that sum.

The new layout stood Fisher and his partner, working the night shift, an estimated $15,000, counting the seven months rent during which time it was closed. The new shop looks quite the berries and is almost scaring away the old lay-offs who would come in for coffee and then tell him to charge it. Tables and waitress service. Fisher's shop receives a big play from the bookers and actors around the street and a host of old time friends gave him a fine send off the first day.

"Nigger Rich"

Apropos of the change of the title, "Nigger Rich" to "The Big Shot," one of the best examples of the ancient "nigger rich" expression evidenced several years ago by a colored comedian who bumped into prosperity and which had him driving around in a big car, a car, which unknown to the owner, had a French chassis with a Ford engine. A chauffeur was engaged to drive and wear a loud uniform. The comic even bought a police dog for $50 and kept the dog on exhibition in the car. His name was printed or painted in gold letters on the outside of the car; the chauff had instructions to do some tall parading where the comic knew the car would make a street flash. The colored comedian had a Broadway show job and everything looked immense.

Then the adversity and loss of the show bumped his "Nigger Rich" ballyhoo. The comedian, out driving one day, passed a car occupied by whites. They called "Rover" or some name like that and the police dog leaped out of the Negro's car and into the other.

Seems the colored man in buying the dog forgot to remove the original owner's collar. Its rightful owners suggested the police be called and the dog's ownership established but the comic shushed that idea and drove off minus animal. Then the car slipped from his possession and it wasn't long before the comedian had nothing but a memory of his "nigger rich" days. He got another job.

Barney the Cop's Misfortune

Barney, the cop at Broadway and 46th in charge of traffic, underwent a terrific strain last week when his 17-year-old son had to have his entire arm amputated. One of the most serious of surgical operations, the doctors did not even hold out hope that the boy could survive. But he did, and the Barney Stagers are hopeful of a complete recovery though they must continue to undergo the strain of doubt for a little while longer.

The boy is Barney's oldest son of 10 living children of 13. Early in the summer the boy, riding in an auto, was thrown out upon a slight collision. He fell on his shoulder. Going home, he told the folks of the accident, rubbed his shoulder with liniment and forgot it.

Three months later his arm and shoulder bothered him. X-rays found a growth progressing inward from the shoulder. Amputation was the single but doubtful hope. The amputation occurred three days after Barney had been first informed of the grave condition of his son.

Barney was a leading contender in the most popular traffic cop contest conducted by the New York "Evening Journal." The uptown coppers finally gave up the race, finding that the downtown section men had so many wealthy friends it was useless to continue.

Decker's Caricatures

John Decker has painted a portrait of Paul Whiteman in the manner of Franz Hals and it now adorns the bandman's office. It is really an old master caricature, admirably done but without Whiteman's knowledge. The latter was so tickled that he paid a handsome price for the work.

Decker is the artist who burned up James Cruze, portraying him in a comic vein too. Instead of buying the picture, Cruze sued for defamation of character or something similar.

That Elite Overhead

Social registerites who have everything but ready cash are taking the judgment slap these days. Barclay H. "Buzzy" Warburton, son of the mayor of Palm Beach, well-known along Broadway making the nite spots regularly, recently had a judgment filed against him by Brooks Bros., the haberdashers, for $254. A few weeks ago while attempting to leave Newport, Mrs. Edward H. McLean, wife of the publisher of the Washington "Post," had her Rolls Royce, attached by a florist who claimed she owed him about $4,000.

Two Nice Young College Girls

Two young girls, appearing not more than 15 years old, have stationed themselves around the stage entrance of the Paramount Theatre and are selling mags called "Life and Health."

Gal's spiel is that they are working their way through school and please buy the mag. Pay anything they want, from a nickel up.

Business seemed pretty good.

Phoney Film Clubs

The New York branch of the Better Business Bureau is investigating several local allegedly phoney film clubs.

Nothing but a lot of playing cards and glasses has resulted from one of these investigations. Vouchers showing monies paid to ailing members before 1928, but nothing after.

Bureau so far has been given poverty cry from one outfit, with cards explained a simple divertissement for hungry members. Most of latter are soldem-working extras.

Promoting

With fur coat time approaching many of the cloakers dealing in fuzzy stuff are seeking direct contact with film stenoes by working through the home office to get their data on the bulletin board. To do this all of them have to take a cut.

Right next to a diamond merchant who knocks off 50% for Universal buyers, a Cohen fur man offers his goods at wholesale prices to all Laemmle employees.

Joe Brady's Gas Buggy

It cost the management of the "Cape Cod Follies" just $250 a week for the antique gas buggy that caterpillars along Broadway during the day wtih a banner over its motor advertising the show. Joe Brady, the man in the oilskins, who chauffers the bug is an old rep player and took to advertising only a year or two ago. He started with a pack of hounds but modernism overtook him and so he acquired the Ward Baking truck he now drives about a year ago from one of New England's oldest families.

Unlike most autos this bus of Brady's is worth more today than when it was first brought out about 1891. Then it was priced at about $1,000. Today the thing is worth about $1,200, according to Brady. The buggy is a two-cylinder roadster model, with approximately 12 horse power. It's speed is rated at from 18 to 20 miles an hour—on a clear road. It has six speeds—five forward, and one reverse. The motor is in the rear where modern roadsters now have rumble seats.

Winchell Goes Chump—Loses $300

Walter Winchell went chump for the radio one night last week. Asked by a friend to appear before the mike, the columnist did so, without thinking of the coin, and the latter exceptional with Winchell. The next day he heard that $300 had been appropriated for him.

When querying the friend about the $300, he also heard he had appropriated that.

"That's a hellufanerve," observed Walter.

"Well, how about the favors I do for you?" said the other guy.

Said favors being gags.

Winchell must have gags.

Message for Elsie Ferguson

A little girl is still waiting for a puppy and an autographed photograph, promised to her by Elsie Ferguson. This kid, an orphan, is studying sculpture, and made several models from Miss Ferguson's dog. She sent one to Miss Ferguson, also a photograph of herself and the dog, paying all expenses out of her own savings.

The kid has been waiting several months for a puppy and a picture which Miss Ferguson voluntarily promised to give.

What's a Soubret?

A young woman in one of the Broadway musicals was termed a "soubret-ingenue" in a Variety criticism of the show. It offended her.

The young woman mentioned it to the Variety reviewer, saying he had no business to call her a soubret; she's an ingenue and everyone knows it. He asked her what she thought soubret covered, and the girl said

(Continued on page 72)

FOX AND LEVER FREED ON "FENCE" CHARGES

Ira Fox, 39, Broadway antique dealer at 2028 Broadway; John Lever, 44, itinerant jeweler and theatre ticket broker with offices near the Henry Miller theatre and living at 247-18 Morgan avenue, Little Neck, L. I., were freed in West Side Court on the charge of being receivers of stolen jewelry.

Fox has been arrested several times for the same offense and is now out on bail. The pair were arrested with Mrs. Susan Westphal, 55, 130 West 67th street; the latter's son, Charles Westphal, 25, of 130 West 67th street, and Moe Levy of 240 West 100th street. All but Mrs. Westphal's son, Charles, were freed. The latter was held for the grand jury.

The defendants were arrested by Detective Sergeants Tom Gorman and Fred Stepat of West 68th street station in connection with the theft of $10,000 worth of gems from the home of Mrs. Rose Weinberg, 221 West 82nd street, recently.

The jewels have been recovered. Charles Hall is said to have stolen the gems with another, who is being sought. Ira Fax is alleged to have bought some. The ticket broker, Lever, is quoted admitting he bought some of the stolen gems. Both denied having a guilty knowledge.

Mrs. Westphal and Moe Levy, the sleuths asserted, knew the whereabouts of the other thief being sought and withheld his whereabouts from them. They denied this.

NO JUDGE OR RABBI; WEDDING MERGER OFF

Virginia Lee Corbin was almost married Saturday night last, but couldn't rake up a judge or rabbi. Miss Corbin, in New York a month, left a contract on the coast to be with Teddy Kroll, youthful Chicago broker, on business in the east. Miss Corbin and Kroll, keeping steady correspondence company, decided on Saturday night, and announced to guests, the merger, inasmuch as Miss Corbin was returning to the coast today or tomorrow (Wednesday).

The two disappeared from their party and friends in New York were burning up the wires trying to locate them. Tuesday morning they were reached but denied that they had consummated the marriage, being unable to get the judge and rabbi.

Whether the marriage is on or off at the moment is undetermined.

Motions for Defendants Delay Mae West's Trial

Trial of Mae West and others, under indictment for their part in "Pleasure Man," alleged obscene play, will not occur until early November, according to District Attorney Banton.

The delay is due to a motion by Nathan Burkan, counsel for the defendants, made some time ago, and in which he requested the District Attorney to submit a bill of particulars setting forth the alleged particular offense committed by each person under indictment. Assistant James Garret Wallace, who will prosecute the case, submitted certain particulars to Burkan on the order of Judge Mancuso. Burkan asserted the data turned over to him by Wallace was insufficient.

Wallace has been directed to deliver to Burkan a further statement.

After Burkan receives the particulars he will make a motion in General Sessions for a dismissal of the indictments on the ground the evidence submitted to the Grand Jury was insufficient to warrant true bills. If this motion is denied the District Attorney will place the case on the trial calendar of the court.

NEW YORK THEATRES

NEW AMSTERDAM THEA., W. 42d Street.
Erlanger, Dillingham & Ziegfeld, Mg. Dir.
Mats. Wed. & Sat.—458 Seats at $1
EDDIE CANTOR
in "WHOOPEE" ZIEGFELD LAUGHING SENSATION

BELASCO Thea., B'way & 44 St. Eves. 8:50. Mats. Thurs., Sat., 2:30
DAVID BELASCO Presents
It's a Wise Child
A New Comedy by Laurence E. Johnson

PLAYHOUSE W. 48th St. Evs. 8:50 Mats. Wed., Sat., 2:30
STREET SCENE

CAPITOL B'way & 51st St. Midnight Pictures Nightly at 11:30
MADAME X
M-G-M's All-Talking Picture with RUTH CHATTERTON, LEWIS STONE & RAYMOND HACKETT.
ON THE STAGE:—JOSEPH SANTLEY and IVY SAWYER in "Flower Follies," a revue with Walt Rousner, The Capitolians, the Chester Hale Girls, Jack Pepper and others. Yasha Bunchuk, conducting the CAPITOL GRAND ORCHESTRA.
Doors Open Today, 10:45 a. m.

ROXY
O
X
Y
50th St. & 7th Ave.
Dir. S. L. Rothafel (ROXY)
—SECOND WEEK—
William Fox presents
MARRIED IN HOLLYWOOD
with J. HAROLD MURRAY and NORMA TERRIS
Music by Oscar Straus and Famous ROXY STAGE SHOW

RADIO KEITH Orpheum
R-K-O Theatres
"IT'S R-K-O—LET'S GO"

B. F. KEITH'S PALACE B'WAY & 47th BRYANT 4300
BEATRICE LILLIE
"GAMBY" & Douglas STANBURY | MORTON DOWNEY
Leavitt & Lockwood—Kramer & Boyle

RIVERSIDE B'way & 96th St. Riverside 9240
Big Time—2-a-Day—All Vaudeville
HORACE HEIDT and His CALIFORNIANS
ALLEN McQUHAE—WM. & JOE MANDEL
Owen McGiveney | Norton & Haley | Nancy Decker
"The Wager" & Other Big Time Acts

R-K-O PROCTOR'S NEW EAST 58th ST. NEAR 3rd AVE.
Wed. to Fri., Oct. 2 to 4
IRENE RICH
Famous Movie Star IN PERSON
ROD LA ROCQUE in "Delightful Rogue" | All Talk Romance

R-K-O PROCTOR'S NEW EAST 86th ST. COR LEXINGTON AVE.
Wed. to Fri., Oct. 2 to 4
CHARLES MURRAY
Famous Movie Star IN PERSON
ROD LA ROCQUE in "Delightful Rogue" | All Talk Romance

MARK STRAND N. Y. and Bklyn. | New York—Deluxe Midnite Show Nightly 11:30
See Hear Dorothy MACKAILL in "HARD to GET"
A Vitaphone Sexational ALL-Talking Hit
Coming Friday—Pauline Frederick and an All Star Cast in "EVIDENCE"

About a Neglected Institution
The "Phone Booth" Classic
"THE SPECIALIST"
By CHARLES (CHIC) SALE
Over 160,000 Copies Sold Last Two Months
On Sale at
MRS. GERSON'S TEA ROOM
1588 Broadway, N. Y.

52,000 Fans Attend West Coast's First Night Football Game

Los Angeles, Oct. 7.

Coast got its first flash at night football Sept. 27 when Occidental went up against Arizona by lamplight and came out on the short end of a 16-7 score in favor of the visitors. Around 25,000 turned out for this eight p. m. game which sent everybody on their way to bed about 10 o'clock. Game was remarkable for its lack of time-outs and the usual delays.

Held in the Rose Bowl in Pasadena, where the annual New Year's game is held, the field was flooded with light by batteries of lamps pouring forth 1,000,000 candle power. Lights were grouped atop towers running up from behind the last tier of seats, beaming down from a height of about 100 feet above the gridiron. A "ghost" ball (white) was used with punts only occasionally flitting into a shadow with neither of the safety men on the field apparently bothered by the artificial illumination. Passes were easily followed, the only eye strain coming when those sitting high up tried to discern how the boys in the opposing lines were getting along, tough enough to follow in daylight. Lamps revealed a distinct tendency to blot out the 10-yard chalk lines to the extent some composition of red paint might be better for future use. It is also possible that the lines were not heavy enough.

The Hollywood Influence

The boys say the Hollywood influence seeps into all games out here and it was even noticeable here. Management built up an entrance for Occidental by having the entire Bowl go dark as this squad trotted forth, then light up with the varsity crouched in formation at midfield ready to run through signals. That Occidental wears orange jerseys didn't hurt the desired effect. But if "Oxy" made the most fuss, Arizona played the most football.

A Nice Back

Outweighed by the home talent, Arizona never got its hands on the ball, after kicking off, until well along in the first quarter due to consistent march up the field by Occidental which finished with a short grounded pass behind the visitor's goal line. It being the first game for both teams, Arizona unfurled no eccentric offense either, but did uncork a halfback in Hargis whom a lot of coaches would be glad to have around. This lad did 90% of the damage, breaking around his right end for some 50 yards for the final score of the game.

Hargis is not a reverse runner, chiseling his way to either side line down an imaginary stairway, running forward, then toward the side, then forward again. No tendency to scamper out of bounds to save being tackled. Boy is just fast and can outrun the secondary defense. Besides which he did some beautiful punting.

Arizona scored a touchdown which was not allowed because of the new fumble rule. A linesman broke through, blocked a kick, picked it up and ran 40 yards for a touchdown—for nothing. Ball came back where it was picked up and given to Arizona. Another one of the visitors just missed a pip drop kick from the 35-yard line and Occidental's safety man handed his opponents two points when he pounced on a rolling punt close to his goal line, started making a circle and was nailed before he got half way around. Passing was ordinary by both sides, Occidental being stopped, perhaps, from a second touchdown by a double offside penalty after completing a 30-yard toss in the midst of a drive which would have put the ball deep in Arizona's territory.

Public Liked It

General impression seems to be that the public liked the innovation. But to what extent they'll go for it is the question. A natural curiosity is too see an important game under the lamps with the opposing cheering sections using flashlights or neon tubes spell out alma mater. Fireworks amused between halves this night. Doesn't seem to be much question that the snap in the night air aided the players out here, and if the big colleges don't go for it there are possibilities for the major prep schools to attract an evening gate if they can find a lighted field. On the other hand any threat of inclement weather is almost sure to keep them away at night—but this is California.

Grandstand Information

They give you plenty of information out here. Steel towers holding seven amplifying horns are spotted at midfield on both sides of the Bowl. Prior to game time the boys hook it up to a radio receiving set to entertain, but while the contest is on an announcer roams the sidelines, always with the ball, with a telephone mouthpiece. An assistant carries the coil of wire and plugs in all along the field. Meanwhile, the announcer gives the ball carrier, the tackler, penalty, or whatever else may have happened. Virtually a running account of the game. Radio stations could save themselves football announcers and setting up if they could get permission to tap this announcer's line. Might not be as colorful an account, but it would be a lot more authentic for the parlor listeners.

CUBS' SERIES TICKET POLICY BURNS FANS

Chicago, Oct. 1.

General comment indicates that the Cubs' management is handling the world series ticket scramble like Bill Klem umpires—with a military fist.

For the first time in 11 years Mr. Wrigley's National League club has a flag in its pocket, and the city, after 200,000 fans had been in the throes of despair in July, has now gone approximately nutty. Gate receipts at Wrigley Field this year will shatter a record, exclusive of the world series returns.

Those fans with the most enthusiasm, the rabid fellows who talk and live baseball, the same ones whose grandmothers and great-uncles die four or five times a week, are the ones who have been treated the most shabbily.

Thousands of them, with perfect faith that the Cubs would grab the pennant, sent applications for world series ducats as far back as a month ago, accompanying them with money orders. They didn't ask for tickets or the best seats. They just wanted their applications placed on file to await the ticket sale opening.

Curt

The Cub management reciprocated to such warmth by loyal fans by curtly returning all applications and announcing in the dailies that this would be the procedure until the flag was approximately mathematically in the left lapel pocket of Rogers Hornsby's nattiest street suit. Not much showmanship.

When the ticket sales were announced, around Sept. 10, when Commissioner K. M. Landis called a meeting of the moguls here, there was naturally a flood of new applications. But more cold water was tossed the way of all purchasers when the Cubs' management announced no applications would be considered if they bore postmarks earlier than Sept. 12.

This meant that thousands of honest applications by zealous fans mailed between Sept. 10 and as late as 11 p. m. Sept. 11 were rejected.

Fan opinion favors the imposed limitation of only two ducats to a customer, with no favoritism shown for seats (supposedly), and all to be decided by blind lot.

Receipts have reached over $1,200,000, due to the fact that a customer buys his two seats at once for all three games (two for certain, and the third if it is played), instead of for one game at a time. Wrigley Field is being enlarged to accommodate 60,000 for the series.

Night Driving

Hollywood, Oct. 1.

Not enough daylight to accommodate local golfers, so one of the practice courses now nightly floods its field, running back 325 yards, by 10 1,000 watt lamps. And every night the boys come to fill the 20 tees and pay 75 cents to slam the balls across the lot.

Under the artificial light old balls have the appearance of new ones. Crush has become so pronounced the management is installing an additional 15 tees.

FORE

110 Less 40 Wins Net

A second time golfer won low net in Pathe's first annual golf tournament held at Fox Hills on the coast. Eddie Haas, with a maximum handicap of 40, turned in a card of 110. Oscar Wright, 111, was second, and Adolf Schaffer, 97, third.

John Mescall's 77 took low gross, Roy Johnson's 85 was second and Elmer Tambert's 49 was third. There were 60 entrants.

Ione Reed's Ace

Ione Reed (Saxon, Reed and Kenny), while playing the Antelope Golf course, Lincoln, Neb., Sept. 25 in a threesome with Chaz Chase and Ken Nichols, made a 121-yard hole in one.

Unusual for anyone and more so for girl.

Golfing Racketeers

Believe it or not, a mob of Times Square racketeers whose nights are filled with nervous care, get relief on Long Island and Westchester golf courses, where they are regular addicts.

Story current on one of the Long Island courses is that a couple of racket boys met after long separation on one of the tees. In happy surprise at the meeting, one of them slapped the other jovially on the back and nearly broke a finger. Guy was wearing a steel bullet-proof vest.

CAMERAMAN COPS LOS ANGELES TOURNEY

Los Angeles, Oct. 1.

Johnny Mescall, cameraman, led the field with 73 in the Exhibitors' Herald annual golf tourney held at Lakeside, Los Angeles, Sunday. Following are best gross scores:

Producers Executives Division—George Marshall, 79; Mike Farley, 82.

Directors—Ken Hawks, 76; Leo McGary, 83.

Actors—Neal Burns, 80; Conway Tearle, 82.

Exhibitors—Don Knapp, 82.

Writers—Roy Webb, 77; James Regario, 81.

Technical—Gene Hornbostel, 84; Chick Lewis, 88.

Special prizes for worst score on one hole—W. F. Fitzgerald, 18; longest single drive—W. B. Davidson, 251 yards; booby prize, Harry Poppe with 150 strokes. Among the actors high was Frank Richardson, 138.

$650,000, Ill. Racing Tax

Springfield, Ill., Oct. 1.

Legalized racing in Illinois will pay the state treasury $650,000 this year, according to Clarence F. Buck, supervisor.

Since it was legalized in 1927 racing has paid the state an increasing sum each year. Tracks within 25 miles of St. Louis pay licenses of $2,500 per day in addition to a 20c. tax on each admission.

Aurora pays $1,500 per day.

3 Years for Musician

George Scott, 29, cabaret musician of 209 West 135th street, was sentenced to a term not to exceed three years in the Penitentiary by the Justices of Special Sessions on his plea of guilty to possessing a revolver and a blackjack.

Scott was arrested by Policeman John Hoffman of the 6th Division on July 12 at 42 West 138th street.

Black Belt Fight Spot Jack Johnson in Charge

The Lincoln theatre, in Harlem, for 12 years playing dramatic and musical Negro tabs, vaude and films (silent), has been abandoned by its owners as a theatre property. The plan now is to turn the house into a sports club, with fights weekly.

If the boxing club plan materializes Jack Johnson, former heavyweight champ, will be placed in charge as fight manager.

Benny May Come Back

Benny Leonard has a yen to return to the ring. It isn't just talk this time.

His former manager, Billy Gibson, has tried to dissuade him because of Benny's long absence from the fight game.

As for Gibson, he is through with it, having retired when his champ Gene Tunney did.

European Beauts

(Continued from page 1)

couturiers refused to furnish gowns as promised.

"Dressmakers in New York will be fighting to give you things," he promised his beauts.

"The only fighting that occurred over our clothes," commented "London," "was when hotel proprietors held them because our bills weren't paid."

The gals were photographed generously—"until we were blue in the face" was the exact term—upon arrival in New York and introduced everywhere but from the Library steps. Routine included nightly appearances at the Paramount Grill, including food and the lookers squawked over both.

Newark

Second came when the beauts were told they'd have to move over to Newark. It was at their furious reception of this news that Lichey bestowed on them the fond nickname of "A Temperamental Lot of So-and-sos."

The trek to Hollywood was to have been a glorious tour through key cities. A special bus, driven by a high-powered motor disguised as a locomotive, was purchased as a transport. Boston, Chicago and other important points disappeared from the itinerary and the troupe played a choice collection of honky-tonks. Altoona was a metropolis compared to other stop-offs.

Some towns had no theatres and the girls performed for the Elks.

Lichey tried to convince his enraged prima donnas that over-eating would ruin their figures and that most Americans need only two meals a day. But the girls were not Americans. Finding their salaries in arrears, they ordered the most expensive food obtainable in the honkies and in one town ran up a hairdresser's bill of over $200.

Beauts' Attachment

With salaries six weeks in arrears, the first break came in Ashland, Ky., when the two English primas collected their hurt dignity and past salaries by attaching the motorbus and blowing to New York.

"Miss Russia" came next on the out-smarting trick by attaching the bus for fare to Hollywood where an ex-husband, a picture director, was in arrears for alimony. Her coast suit was successful and she is now installed comfortably in a California home, probably thanking Lichey for the free ride across the Atlantic.

Other girls deserted in the next few weeks, with Lichey substituting local beauts for his Internationals and finally, in a small southern town, evaporating with what profits there were.

The English girls, joined by "Germany," "Austria" and "France" who drifted into New York in various stages of poverty—went into a huddle and decided to do a tour on their own to obtain fares to the homelands. They made appearances, separately and together, in New England towns, with "Miss England" obtaining a gala four-week engagement in Buffalo.

"I didn't get much of a salary," she explained, "but I got loads of presents and," with a beatific smile, "such gorgeous things to eat."

So the foreign beauts sailed home, feeling that they had partially outsmarted a racket and had gained a world-wide experience.

They have lots of press clippings to show their grandchildren.

GARRULOUS GOB KO'S TOMMY LOUGHRAN

Jack Sharkey Scores Most Peculiar Haymaker—Heeney's Win

By JACK PULASKI

The most interesting heavyweight fight card of the season was staged by the Madison Square Garden bunch at the Yankee Stadium last Thursday. The season's blow-off outdoor show had Tommy Loughran of Philly trying to gain recognition as a contender for the major heavy honors. But Jack Sharkey, talkative Boston gob, quickly smashed down Tommy's resistance, stopping him early in the third round.

Some 45,000 fans were stunned at the sudden and somewhat happy ending. They saw Loughran go down against the ropes in his corner. They saw him get up with only a five count, wander to a neutral corner and stand with his back to the ring. They saw Sharkey hesitate, and rush across, and then Louis Magnolia dashed in between and waved Sharkey away. It was over and they didn't know what it was all about.

Dazed Tommy

What happened was that Sharkey sent over a straight smash that caught Loughran betw the eyes. The optic nerve was temporarily paralyzed. Tommy was too dazed to take a count. When Magnolia went to him, Tommy said: "Let me sit down." He was peering out at the crowd with unseeing eyes.

There were men at the ringside who criticized the referee's action and thought he should have ordered Tommy to turn around and fight. Had that happened the chances are he would have been brutally beaten. Magnolia did the right thing, but within a short time Tommy's handlers had him snapped out of it. In the dressing room Loughran said he didn't know what happened, whether the fight was stopped nor the round.

This Sharkey guy is going to be a tough one to beat for the world's heavyweight title. The logical men for him to fight now are Max Schmeling and Phil Scott, both foreigners. So far as this side is concerned, the gob is the champ.

In the first round Loughran taunted Sharkey with a left jab and occasionally he bothered the glowering Jack with hooks and the gob's map was scarlet. Easily Tommy's round.

The second round was Sharkey's. He socked in a couple of rights and lefts to Loughran's face and it looked like the Philadelphian was hurt. Then the third round, only 27 seconds old and Loughran's eclipse. Tommy relinguished his world's light heavyweight title to enter the highest class. Fans thought he had a chance to become king when he beat Jimmy Braddock. He weighed 186½, nine and one half pounds lighter than Sharkey, but 11½ pounds over the light-heavy limit.

8 to 5 on Sharkey

During the week the betting was 8 to 5 in favor of Sharkey. On the day of the scrap, with the weather a perfect Indian summer night, the odds suddenly switched to Loughran's favor, 7 to 5. That was based on the report Jack was not in his best form, after the men weighed in. Sharkey certainly looked okay.

Whenever Sharkey knocks a man down or out, he seems to go off his nut. He was charged up with glee when he realized his win over Tommy. But when Loughran was getting up and walking to a corner groggy, Sharkey merely watched him from the opposite corner.

Because the star bout was so short many customers stayed to see what was to some a clown bout between Jim Maloney and Jack Gagnon, both of Boston. It was stopped in the seventh round, first being announced that Maloney won. Later there was a correction. The fight went to Gagnon on a foul. Maloney had hit him several times on the cup and Magnolia thought the third foul was enough.

In the first 10-rounder Tom Heeney was given the decision over young George Hoffman, former amateur champ. Hoffman was rocking Heeney around the ring during the last rounds and the decision was booed.

Clothes and Clothes

By Mollie Gray

Blondes Take Palace

The blonde rule this week at the Palace, at least in point of numbers but where Beatrice Lillie is, there the brunettes will be ably represented.

Miss Lillie's program continues practically the same. Her gown this week white again but of chiffon, skirt longer at the sides and the princess line accentuated by light crystal beading. Bow and long ends from the back decolletage, her blue fan deserving its hold-over.

Most important of the blondes, Maria Gambrelli is always a delight when on her toes. Opening costume of delicate pink satin and maline, her wrap a square of silver cloth edged with the pink maline. Her doll dance she dressed in blue and white silk with a short pink coat and her final number was in a white wig and ruffled costume with blue touches. She is a most graceful and charming little dancer. Mr. Stanbury's splendid voice was much appreciated. The little lady at the piano is as much an artist as either.

Leavitt and Lockwood present their revue unchanged, but for some costumes and the audience seeing it for the first time thoroughly enjoyed it. At least Mr. Leavitt is a somewhat different figure from the average star of a revue, being rather barrelesque. Miss Lockwood wore a beautiful ensemble for the finale, short wrap of pale green velvet elaborately beaded over a gown whose bodice was of velvet, but the skirt of fine gold lace and tulle falling into a modified train. Wedding still in shades of violet and very attractive. Elsie Elliot wore a very good looking jacket frock in tan and brown satin and velvet, satin for the frock with bodice and circular skirt laced in brown and the brown velvet jacket with sailor collar and lower sleeves of the tan (though that tan might be the new "banana heart" shade, but it sounds too gooey to be pleasant). Another costume of silver lace ruffles and bertha is new, and the Gloria Hayden Girls closed in new costumes which were never built for beauty.

"Big Time" on the Screen

"Big Time" may be passing—even the Palace is doing three-a-day two days out of seven—but audiences will stand for this backstage sob stuff for ever, it seems. Fortunately, the same people won't be seeing it that long. This particular route sheet — screens amount to about that — owes its success to its "mother," Mae Clark, and to Lee Tracy, performers both.

Josephine Dunn appears doomed to play the salt in somebody's domestic ice cream, and little Daphne Pollard's contribution was more than welcome.

Costumes mostly winter coats on all the girls, fur trimming, of course. A jacket frock of Miss Clark's showed the short-sleeved blouse a plain color, with all else a plaid, skirt accordion pleated on a yoke.

In Hollywood naturally she wore a lovely chiffon gown with lace yoke just falling over the top of the arm and an organdy hat off the face but a pleated brim touching the shoulder in back. Miss Dunn's most dressy moment was a stage costume of bead bands on crepe and a skirt of curled ostrich.

"Big Time" should pay its commission without a squawk.

Riverside's Radio

Riverside has three bright spots that hang like balls of hope for the entertainment borrower. Horace Heidt, Mandel Bros. and Norton and Haley. All else was the tough luck that usually needs the three balls.

Jeanne Upham, assisted by three summer-suited boys obviously needs more rehearsing; but at that they are too good to open a show. Nice stage curtains of bright green and black satin with silver touches, a treat after the usual vaudeville drabness. Miss Upham's first costume was an evening ensemble of crystal and large silver spangles, the latter in bands on a chiffon cape otherwise all beads, while the gown used crystal entirely for the fitted bodice and spangles alone for the skirt; orange slippers. Her Chinese costume was an attractive blue crepe and red satin, and one of satin and ostrich shading from yellow to orange was pretty also. Finale in jet trimmed pink satin with flame color coque feathers sprouting in back was no asset.

Nancy Decker's line should be baby songs, but she likes dramatic ones. Her frock was of shredded ostrich and satin.

Lucille Haley wore a good looking silk frock, much of its happy effect the result of what must be a perfect figure. The dress is simply made, with long fitted bodice and pleated skirt topped by a narrow ruffle, slippers matching. The Mandel burlesque of Owen McGivney is certainly good.

Cards being distributed for the big Radiola drawing still insist on presence for present though timed at 8.30. Probably spend the rest of the night picking up the pieces.

Another Midnight Walk

Strand is going to do business with "Hard to Get," which Dorothy Mackaill certainly was not. All the working girls and sheiks will make a diet of it and that family atmosphere—dressing for the rich boy friend, trying to act up to daughter's instructions will please all others. Dorothy was getting so far upstage she was missing cues, but one of those famous midnight walks alarmed her, finally awakening her to the merits of a food mechanic, Charles Delaney. Miss Mackaill looks neat and nifty as always, especially in a short jacket suit whose s kirt achieved the necessary width with a slightly noticeable circular ruffle corresponding to one on the coat. Coat cut out remarkably in front and held with a long thread, white blouse being most of the front. Her black satin wrap had its white fox collar as well as a wide flowing scarf. A dark frock was pretty with jabot blouse and ruffled skirt, and another that seemed chiffon patterned with gold thread used black velvet bows held at right shoulder and left hip with a metal rose was also good looking. Louise Fazenda, as good as she is expected to be, which is good. Jack Oakie had the men laughing so hard every time he beat Dorothy to the unanswerable answer they could be heard on the street.

Welcome Magic

State has a new lucky piece, "Blackstone," a gem of a magician. Magicians are as scarce these days as compliments from rival politicians. Gives a real show using modern means of transportation too, broadcasting a girl from the inside aerial to the cabinet; returning a borrowed ring via a parachute from the roof, etc. Carries a glass suspended without suspenders right into the audience; makes a canary disappear from between the hands of a cripple girl from the audience; gives a small boy a tiny rabbit—"one every performance," he says. Juvenile trade this week will surely break all records. Three girls trick as pirates, bunnies, hat boxes, dolls, etc. Quite a production.

Three McCann Sisters harmonize and dance well, but a change of costume during the act would improve it 100 percent. Those worn of blue satin with accordion pleated skirts and sleeves starting above the elbow, ends of the neck bows reaching the hems, tams very cute.

"Speedway" on the screen.

Patsy Miller's Face

Why Patsy Ruth Miller was chosen for such an old farce as "Twin Beds" is just another of those mysteries of the casting office. Her face has too much character and good sense in it to play that sappy part—a blond could have done it without trying. And when the talkie voices begin to crack, Jack Mulhall will be just about set as a train announcer. Several of Miss Miller's frocks were black, relieved by yokes of light silk or crepe and in one instance little bows at the wrist as well. Of course most of the action calls for a negligee, her's being a heavy lace with a collar of maline. The gown under it could have been cut by a tailor, it fitted so well. Gertrude Aster fought as only Gertrude Aster can, and she always wins.

Any Western

"Riders of the Rio Grande" is any Western, Bob Custer any riding hero, the scenery any Western scenery, horses any horses; which leaves only the heroine to redeem things. Edna Aslin, sad to say, was even less than the usual heroine, though this seemed like her first offense. She is very small and did look cute in a rough blouse and jeans turned up at the bottom, but that's the most a friend even could tell her.

Untalented Kids

Screen Snapshots, conducted by Lloyd Hamilton, were mostly of the girls. Gloria Swanson, Mary Pickford, Bessie Love and Betty Compson.

"The Kiddie Troopers" must have been directed, written by and for, the kids playing it. The little girl who did the disappointed bride has talent, but all the rest should be left to their paper dolls. A sister team — pupils supposedly — could have mothered the biggest of the youngsters.

Peanut Crackers Next

What's the idea of the voice reading the newsreel titles? Just when the world thought it had gotten rid of title reading pests along comes the newsreel and makes it official.

Pathe News' Inspiration

Pathe News had an inspiration—played an organ accompaniment to the pictures of the Coolidge wedding —all outside shots of course—but the music kept the atmosphere better than if actual sound.

Nice Dress Killed

"The Drake Case" is interesting, as a laboratory case might be for its developments, not for any sentiment, connected with it. Doris Lloyd is shot, thereby destroying a well made crepe frock with long circular skirt and deep V lace yoke.

Gladys Brockwell was more defendant than mother, her silk ensemble scalloped on all edges of the coat including the d uble scarf collar and on the reverse of the frock.

Barbara Leonard wore a good looking black velvet coat with ermine collar that ended in a bow on the left side and gauntlet cuffs of the fur.

Title for a Song

It is a pity to keep people away from seeing such a fine consistent characterization as that of Douglas Fairbanks, Jr., in "The Careless Age" with that silly title. No reason for it at all but because Carmel Myers sings a song to that name and that leaves it still no reason. A revue scene is dragged in, and the Columbia at its most dejected and weary could do as well

Miss Myers' costume, then, as "The Woman of Flame" was probably red silk, flames of spangles running up one side of the bodice and the skirt with one hip wire giving her the appearance of being deformed. She looked well in a black satin frock, using the dull side for all but two tiny reveres and the pleated flare of the skirt. Her lace nightrobe under a white crepe furcollared negligee was really the only time she dressed for her role of motive in "A fool there was," which could have been the title.

Loretta Young has little opportunity to do anything but "be brave," making a charming picture in a dark chiffon frock with side frill and ruffled skirt under a taffeta coat the same shade tying with a large bow on the left hip, a coat that fitted as well as a dress.

Young Fairbanks made "The Careless Age" worth seeing.

Wasting Time

"To-Night at 12," at the Colony, is a waste of time on anybody's clock. Seemed like old times to get that "End of Part One" again and mechanically it was still in keeping with that era all through. And the story was just a series of incidents dragged together quite visibly.

Madge Bellamy, all eyes as usual, looked nicer in her black silk frock with scalloped overblouse and figured yoke and cuffs than in her light crepe.

Margaret Livingston wore black tulle and velvet and later a figured chiffon with hip length black satin jacket tied in front. Another gown had light and dark crepe in narrow perpendicular bands the length of the gown and ending in long flares of each.

The Train Returns

M-G-M paraded its round the world trackless train up Broadway welcoming it back after four years, so said the signs. Boy scouts that might have walked every bit of the way, without changing suits, led and were followed by barelegged girls in capes, some green, some white, holding the flags of the world, sewed together, in an unbroken line. And a float of the world, all white and green, not forgetting cameras.

Hollyood Styles

By Cecelia Ager

	HOLLYWOOD	NEW YORK
Big doings	Film premiere	Play premiere
Russian dressing	With caviar	Without
Feminine beauty	Pretty face	Interesting
Wine	Rabbinical	Red ink
Success	Swimming pool	Pent house
Exercise	Tennis	Handball
Greet celebs	Louis B. Mayer	Jimmy Walker
The Avenue	Hollywood Blvd	Fifth
For dressy dames	Greer	Bergdorf-Goodman
The smart dog	Belgian police	Scotty
Feminine hat fad	White angora tam	Red, white or blue
You'll find him at	Roosevelt	Astor
Has sweetest	Breakfast nook	Dining alcove
Afterwards	Tomato juice	Clam juice
Good copy	Samuel Goldwyn	Al Woods
Couvert	$1.50	$3 to $5
Swell address	Beverly Hills	Park ave.
Retreat	Agua Caliente	Atlantic City
Olives	Black	Green
Skirts	Knee length	Longer
Swank	Yellow Rolls	Black Rolls
Traffic signals	Bells and Lights	Lights
People's playground	Venice	Coney Island
Wit	Arthur Caesar	Dorothy Parker
Cop's caps	Straight	Rakish
Manner	Taught by butler	Inherent or else

At the Studios

Gloria Swanson comes back in "The Trespasser" wearing a flock of clothes which confirms her famous ability to wear 'em. Every phase of the picture helps Gloria. Story wins sympathy for her, her acting is at last convincing, and her designer hasn't let her down. Her costumes have a spectacular luxury. Precious furs are thrown about with careless extravagance, just as the fans would wish it. She wears them with never a thought of their value, as befiits a Marquise, again a glamorous gesture aimed at the fans. Gloria knows the magnificence expected of a romantic star. Reality not considered; effect important.

Her clothes achieve richness, individuality without eccentricity. They are possible, for her. You can believe they belong to Gloria, yet you know anyone else would flounder and be buried by their unusualness. Gloria's quality, rare to a picture star, is her ability to put on clothes almost bizarre in their extreme individuality and dominate them; give them chic and make them plausible, delighting her adorers all the while.

Marilyn Miller's clothes in "Sally" are musical comedy by film money. When she comes to the garden party as the Russian dancer, you can tell she is Russian by the white kid boots. Her white velvet one-piece dress, richly embroidered, has full sleeves caught into elbow-length tight fitting and heavily jeweled cuffs. Princess line of the dress terminates in a wide band of white fox around the slightly flared hemline. Triangular shaped headdress is attached to a latticed Juliet cap of jewels. Jewels on the boots, too.

Dolores Costello in "Second Choice" wears an offshoot of Hollywood style, the typical tight-fitting bodice that requires the services of a strong-armed maid to hook. Bodice is lace over a satin slip. Skirt of tulle is bouffant. Yes, very.

Although the tulle emphasizes the dreamy quality of her eyes, the banality of the dress is past forgiveness.

Ethelyne Claire in "Second Choice" has a dress that rivals Miss Costello's in its absence of distinction; besides dimming Miss Claire's youthful appeal by its mature lines. It is one-piece chiffon over a satin slip, beaded at the hips. Form fitting, the skirt acquires circular fullness toward the bottom, and also up-in-front-long-in-back.

Pauline Frederick wears a black velvet evening dress in "The Sacred Flame" which does for her what a picture dress should do. Beautifies the figure by its grace and simplicity. It has dignity and distinction. Cut in one-piece indicating the normal waistline, follows the line of the figure. Two long circular pieces are joined to the front panel, making the skirt and becoming trains at the back.

There is, wisely, no trimming save for a double rope of pearls worn with it. Every now and then there is a dress encountered on the screen that shows taste and knowledge, but alas, it's a long time between the now and the then.

Norma Shearer's most fetching costume in "Cheyney" was a pair of lounging pajamas. In her next, "Their Own Desire," lots of pajamas. But it would be nice to have them just as fetching, and those seen, aren't.

One pair fashioned like a man's, has a tailored coat of soft blue crepe with a collar and lining of the figured silk that makes the wide straight trousers. Blouse is tuck-in. Thoroughly alright pajamas, but no flair.

Lounging pajamas should be a little mad.

"The Vagabond King" has the ladies of the court dressed in stylized versions of Medieval costume. Emphasis is placed upon the huge headdresses in exaggerated shapes, all with veils flowing. Dresses are simple, high waisted, with trains, their effectiveness depending on materials, painted in large conventional patterns. Necklaces are fashioned of heavy gold and big jewels.

Travis Banton designed these costumes with a sweep that ignores the piddling detail with which period costumes are usually cluttered.

'Round the Square

(Continued from page 70)

she didn't know, but didn't want to be called no soubret anyhow.

Still full of grief, the girl asked one of the literati who told her soubret meant "enticer of men." That made it worse.

10 Golf Shots for 5c

Popularity of golf has prompted the installation of several indoor golf games in Times Square, much in line with Bat 'em, the baseball game seen around previously. Golf games are in temporarily vacant stores, remaining until a regular tenant can be engineered for a term lease. The game is a five hole layout at 5c for 10 shots.

Novices with a yen for golf are going for the indoor layout plenty.

New Gambling

A new gambling racket for Times Square has cropped up lately with the players infesting stock brokerage concerns, taking up space and betting on the numbers as released by the tickers.

None of the mob ever plays the market but hang around the ticker places hazarding bets on each number out. The brokerage concerns have been unwittingly catering to them as prospective customers, not on to the racket yet.

Uncommon Chatter

By Ruth Morris

Styles Ordered Out

Since vaudeville kings have issued a list of taboo comedy, this department—quite unsolicited and doubtless unhailed—would like to issue a similar list regarding some of the favorite style tricks of the two, three or more-a-day. The following would be banned:

Pale pink stockings with evening dresses, particularly dark-toned frocks.

Shoddy dance slippers.

Brilliant pink and white make-ups.

Sequined dance abbreviations.

Fuzzy permanent waves.

Be-glittered satin evening dresses, with circular shorts and a badly fitted normal waistline.

10c store jewelry.

Slippers and dresses that "almost match."

Feather fans for prima donnas.

Bobbing curls that should be bobbed.

Early-kindergarten costumes for sister teams.

Comedy skirts that lose their rear section.

The "elegant" frocks that most eccentric comediennes don to take a bow.

Ostrich feathers on evening wraps and negligees.

In fact, all regulation vaudeville costumes.

Any violator of the above rules would be punished by being sent to the New York theatre on double-feature day.

Gagging The New York

The New York theatre, where the Westerns are full of great open spaces and the programs are double-featured....Today's classic, Tom Tyler in "The Phantom Rider," opening with shooting over a poker game in which the winning is all done with mirrors....For no reason picture shifts to a lone rider on a lone prairieee—evidently old Phantom himself....Enter hero, "eldest son of the 'Fighting Cartwrights'" ....Seems to be a feud on....Theme song could be "Feud Only Care For Me"....That's pretty terrible, but a girl's got to keep her mind occupied somehow. Pop Cartwright, otherwise known as "Bull-dog" captioned as a "man obstinate and overbearing, but just with it all" ....Musical accompaniment the darndest pot-pourri of Wagner, Tschaikowski, Rachmaninoff and Texas Tommy hot-stuff....Terribly funny....Lost track of the plot for a while, but it now appears that Bull-dog's younger son is in cahoots with old Phantom. Thought from the first that he had a dirty look....Enter the maid, daughter of the feudal Gilberts, and dear to the heart of young Cartwright....She registers round-eyed terror at the very mention of her name—poor girl, she's probably seen some of these Western films and expects the worst....Next we meet Cal Hardy, sized up by the caption: "whose prosperity had always been a source of surprise to friends and enemies alike." Kind of the picture to let the audience in on that so soon. Now Cal doesn't even have to leer one nasty leer, to let it be known that he's a no-good villain....Probably old Phantom. Yes, by cracky, he is. Ain't that the beatenest!.... Everybody killed for a happy ending.

Second film, "Whispering Winds," tale of the deep, deep sea and a man's love for two maids and a baby and his mother and his home and his honor and his radio and almost anything else.....Literally dripping with sentiment and brave sacrifice....New York's in rare form today. Particularly terrible—and here we sit, making brave whimsical jokes, like Winnie the Pooh.

Met's Mme. Pangoni

An interesting view into the in'ards of the Metropolitan Opera House is provided by a visit to the wardrobe department, at present bristling with preparations for the new season. Eight seamstresses, working under Mme. Pangoni, are engaged in refurnishing costumes and replacing ancient ones that have given their last shred for opera effects. With the collection numbering 21,000, this takes a bit of doing; but Mme. Pangoni wouldn't be happy if there weren't some bit of old sewing to be done around the place. In fact, she loves her trade so much she always brings a piece of needle-work to her studio, just to be sure that there will be no idle moments.

At present the staff is working on a suite of 52 ballet costumes for "Aida," each one stencilled by hand with a blue and gold pattern. Costumes are hung in cupboards that line two large rooms, each one labeled with the name of an opera. Enormous hampers are coming in daily filled with the costumes used during the summer at Ravinia Park. All of these will be opened and personally inspected by Pangoni before they are hung up in their allotted places. The fact that Gatti keeps his schedule a dark secret until practically the eve of opening makes it necessary for every production to be in shape before the first night of the new season.

Mme. Pangoni estimates the life of an opera costume as 10 years, but she says most prima donnas are too temperamental to wear one that long. They like new things and she likes to see them happy. But she has a system all her own. After a costume has been retired and has made its last appearance on Mimi, Pangoni rips and re-does it, and it appears, all unsuspected, on Manon. In this way both temperament and economy are served. She has also a clever trick of painting in brilliant tones over faded brocades.

She likes doing costumes for Rosina Galli, Galli-Curci and Ponselle: the first, because she has such a good idea of line and color; the second, because she is so sweet, and the third because she is lots of fun.

Aside from her Met. work, the job that gives her a particular kick is the hem-stitching of the famous flowing cravats of Billy Guard, the Opera's veteran press-man.

"Scandals'" Wet Finale

No production that spends as much time as the new "Scandals" in renumerating past achievements, could be, as it claims, "bigger and better than ever"—but it's awfully good. The old familiar faces all tell very funny gags.

Its decors and costumes are lavish and clever, a credit to the combined forces of Erte and Max Weldy. They're fashioned of expensive stuffs, and several trick adroitly to carry out a production idea. The last number, a French import, brought an electrifying surprise when immaculately groomed show-girls pranced down a flight of water-submerged stairs and disappeared into the depths of a pool. An all-wet finale that would, in itself, put the production in the hit class. Awfully amusing idea.

Frances Williams carries a large portion of the music and comedy on her shoulders. Her most successful gown was one in black velvet with straight neckline, and leisurely bodice gathered into snug hips. Another was a green organdy, with fluffy white collar and fluted irregular edges.

The reception of Evelyn Wilson's inebriated number hinted that it might have been advisable to keep her in the male evening dress she has worn for this song in picture houses. Audiences are often offended by a feminine portrayal of intoxication. Whatever the reason, the number has had bigger success elsewhere. Her second costume was a cunning thing in white cock features, with attractive rose touches and a sequined trim.

Riverside's Good Bill

Opener, The Crystal Trio, three good skates. Girl in a silver leotard with perky tulle bow....Tex McLeod, back from London with enough rope to spin his Will Rogers yarns. Assisted by a charming English girl in maize chiffon, songs and high kicks....Dave Apollon m. c.'ing in a new suit for each appearance and his own idea of a vocabulary. He's a cagey entertainer and an awfully likable one ....Gambarelli and Doug Stanbury. "Gamby" in two mildly received doll dances....Stanbury pepping up the proceedings with that grand "Marching Home" song. Even if he didn't sing it so well would be a tremendous hit—applause written right into its stirring tempo. "Gamby" back for trim toe work in a darling shepherdess frock. By far her most successful number....Bill Robinson, dark, dapper and as delightful as ever....Dave Apollon in the familiar revue, with Danzi Goodell receiving deserved honors. Every moment is supremely graceful....Apollon and Robinson opening second half with kidding transported from the Palace....Yates and Hawley, male duo and a piano, not to mention one of those terrific dramatic ballads. Could close your eyes and imagine yourself back at the dear old American....Gorgeous buffoonery with Al Trahan and Lady Ma-reece Duval. Latter, in two chic velvet costumes, sings with real beauty and remarkable range. Awfully good bill.

Bawdy and Fast

"Why Leave Home?"....Why, indee, for such dull film fare as "Cradle Snatchers" in its revamped film version?....Play was bawdy, but fast and amusing. Picture has not one shocki g thing, but it's dull and babbity comedy....The six youngsters (led by Sue Carol and Nick Stuart) make a nice group, not too poisonously full of the joie de vivre....Walter Catlett amusing in spots—but not enough to cover a baby leopard.

Shops

Clothes at Hawes-Harden—those two valiant young women who decided last year that it was high time for someone in America to start originating and stop copying the French couturiers....Second year's productions prove that inventiveness hasn't worn itself out...Gowns are clever, chic and so beautifully manipulated that they're perfect villains to describe. Just plain lines wouldn't suit these designers at all—fabrics must dip and interweave and gather beautiful moulding through intricate insets. If you're tired of being a fashion rubber-stamp and have a yen for clothes that are distinctive, sleek and have an occasional touch of whimsy, have a look at the 56th street shop, by all means.

"Quarterback" is a black and white three-piece, featuring tweed skirt with rear kick-pleat, black blouse of Rodier jersey with a tweed strip running up the arms and across the neckline, and a full-length top coat, rather severe, with detachable scarf and sleeves of black caracul. Trim and formal...."Sing Sing" is a two-toned gray, the sort of thing that's swell to wear on the avenue on a brisk fall day...."Nassau" is a cunning thing in black broadcloth that swishes against the ankles in circular fullness, made even more conspicuous with a flaming lining of capucine crepe. The hips are moulded to an unusually low line, with the cloth continuing up to the collar in a front panel. A touch of capucine brightens the throat V and appears in the embroidery used for sleeves and side-sections of the bodice....A 5-ply tweed is grand.

"Epaulette" in brown crepe is a trifle too self-conscious, with metal shoulder insets achieving an epaulette effect, but it's "different"...."M. Beaucaire" achieves a cunning effect by having a metal brocade vestee with low hip straps running around to a back-buckle of brilliants. The rest is black satin and looks Louis Quinze-ish...."Blue Moon's" a lovely thing—slightly matronly but stylish withal. Blue satin and cleverly employed silvered tulle ....Life is difficult enough without trying to describe just what happens to chartreuse and plum taffeta in "Carte de Vin," but the result is swell...."Anaconda" uses the unusual combination of a dullish blue and plum satin in diagonal strippings. Lovely.

"Into the Night" is an evening wrap of black velvet shot with threads of gold. It's reversible, seal-trimmed and complicated, but nice....."Enchanted April" is a house gown as lovely as its name. Another—to be worn by Lynne Fontanne in her next production—is of black printed velvet simply moulded to the figure, with chartreuse ribbands slipping through the velvet at the shoulders, emerging in back to cross and disappear at the waist line and appearing again below the hips, to trail the floor....Two evening wraps are clever and so simple that you feel you could dash home and make one. First is of three yards of metal stuff, buttoned about the waist and draped around the shoulders toga fashion....Another is a strip of metal brocade tricked into a clever front-tie.

Capitol's Tulle Show

Santley and Sawyer are featured at the Capitol this week, but tulle is the real headliner—perfect gobs of it used in perky ballet costumes for the Chester Hales. The presentation being called "Flower Follies," its costumes are reproductions of various blossoms, executed with imagination and style. One group has rose-bud petal skirts, bunched with tulle and shading from pale shell into raspberry. Dance formations are enhanced by the movement of the material.

Another lovely tulle thing, in thin layers of blue, is worn by Joyce Coles, an attractive toe-dancer.

Miss Sawyer's costumes are removed from the utterly sweet-simple-and-girlish type of chic mouding. Her last is a lovely bridal gown in white, with tulle again yielding the bouffante softness that could be achieved through no other medium.

At the Roxy

Amusing novelty number in "Dance of the Paper Dolls." Girls in paper costumes tricked to make them look like puppets dangling on a string. Cunning as can be.... "Viennese Caprice," lovely river setting, with the chorus putting a little too much vigor into the "Blue Danube" and the ballet troupe manipulating batiqued scarfs. Lovely, but lovely, waltz by Pat Bowman and Massine, the former in a graceful water dress, dripping in soft tulle.

Hollywood's Vienna

"Married in Hollywood" is really an operetta within a musical comedy and carries about as much conviction as the usual three-act extravaganza. Continental atmosphere, after the first few Viennese shots, just about as European as a vigorous Rotary Club. There is little doubt that it was all done in Hollywood.

Picture introduces to the screen Norma Terris, whose wholesome charm photographs beautifully. She acts proficiently, sings with distinction and dances like a dream. Those who liked J. Harold Murray on the stage will like him in pictures—he's exactly the same, bringing Poses 1, 2 and 3 to the part of the European prince. The Strauss score, with interpolated Stamper numbers, is lovely.

Women in Paris

Paris, Sept. 22.

En route to Paris, with exceptionally peachy weather from date of sailing to debarkation in Havre, the passengers were afforded the opportunity to show-off their smart sports outfits without the usual heavy ulsters covering most part of them.

Par example, Evelyn Brent (vacationing with her recently acquired director-husband, Harry Edwards), wore a green skirt of crepe-de-chine buttoned to a white blouse with a scarf collar of white and green, a short green jacket and felt beret.

Not of the theatre, Janet Pearce, the Palmolive heiress who has a desire for professional singing, however, sported several noteworthy outfits that had the younger femmes aboard discussing them over their teacups. The 18-year-old Miss Pearce was especially smart in a tan and brown V-striped wool knit sweater, with skirt and long coat of brown tweed; coat-collar of brown astrakhan, and a brown felt hat. This was the smartest of a novelty collection she wore at the Municipal Casino in Havre, where almost all of the ship's younger set repaired for a few nocturnal hours at Boule (form of roulette on a smaller scale) prior to their train the following morning.

Miss Pearce's supreme formal creation was a full-skirted, tightly bodiced gown of fine black lace interwoven with gold threads and floor-length in the back. The most striking feature was the low-hung, shawl collar made of the same material.

Grace Fisher, former vaudeville comedienne, now essaying grand opera voice culture in Milan, was resplendent in a shaded purple, long-train decolette of unusual low cut. The unusualness of the train created considerable admiration and attention, although concededly, the long sweep of the train makes this an impractical mode for general purposes.

Miss Brent's most striking evening gown was a black taffeta with appliqued silver flowers and tulle trimming around the circular skirt and decolette neck.

The tall and stately Lucrezia Borgia, who kept herself aloof, presumably occupied with her plans for a Continental tour, looked nicely in a black and orange printed chiffon evening gown at the ship's concert, where she was roundly applauded.

The Ostrich Lady

A mystery woman aboard the Ile de France, who might be of titled Spanish or Italian descent, judging from her wardrobe and bearing, soon got to be known as the Ostrich Lady. Her evening attire always bore, on either dress or wrap, some shade of ostrich feathers. With one gorgeous dark brown, tiered-chiffon evening gown, she wore a long, wide, golden-brown shaded ostrich choker, with flowing ends hiding the extremely low back.

Another pink ensemble had similarly hued feathers adorning the full, long skirt of her dress. One of her wraps, a black chiffon creation, had a black and white ostrich shawl collar.

Peggy Joyce's Latest

The svelte Peggy Hopkins Joyce was as ever freshly attractive, literally living up to the superlatives of the "Pretty Peggy" song which the tenor of Gus Arnheim's band at the Ambassadeurs, pointedly vocalized in her direction. She was stunning in a rhinestone-studded, silver chiffon, moulded to the form; skirt short-pointed front, gradually lengthening to ankle in back.

Peggy and her new amour, the middle-aged Lord Furness, had been patronizing the Ambassadeurs for 13 out of the last 14 nights, and only on this, the final evening of the restaurant's season, were they accompanied by others. (The Ambassadeurs, incidentally, has nothing on New York's Central Park Casino, in New York, although both are of the same category.)

Another striking gown worn by an unidentified American was a cerise chiffon with bias flounces around the hips and circular bottom. It was daringly cut to a waste-line decolette. Most of the fashionably gowned attendance were American or English, with the former predominating, all thoroughbred cosmopolites, as much at home in Paris as New York or London.

The only other professional woman present was the charming Mrs. Murray of David and Hilda Murray, ballroom dancers. She was lovely in a pastel-shaded, gold-cloth gown, of uneven hem and with fitted bodice.

Another celebrity seen doing a hideaway in an inconspicuous sidewalk cafe in Fontainebleu was Gene Tunney, with his bride, the former Polly Lauder. Perhaps reflecting the cares and worries of her husband's legal complications with a Mrs. Fogarty, the Greenwich (Conn.) heiress was conservatively attired, mayhaps a bit too much so for an heiress of such social prominence.

Her ensemble lacked snap. She wore a navy-blue and white printed crepe dress, a plain long navy-blue coat and a navy-blue felt hat, with tan slippers and stockings.

INCORPORATIONS

(Continued from page 59)

atres, pictures; Emma Wizig, Ruth Freilich, I. J. Ginsberg.

Foreign American Film, New York, theatres, pictures; Anne Eichel, Lillian Rothman, Jule Cone.

Barclem Productions, Manhattan, theatres, $50,000; Vincent Clementi, Emma Barbato, William Clementi.

Lusitania Cinema, New York, theatres, pictures; Joaquim Mendes, F. J. Santos, Jose Santos.

Rexserve, Manhattan, pictures; Martin E. King, Clinton M. White, William F. Barrett.

Beaded Screen, Baldwin, pictures; J. A. Warner, Virginia F. Becker, George Darenberg.

Judson Studios, Manhattan, radio broadcasting; Herbert C. Pentz, Frank J. Dillon, Robert C. Burke.

Kingsland Theatrical, Manhattan, theatres and pictures; Isidore Sokolow, Ann Barst, Betty Finkelstein.

Audio-Cinema, Queens, pictures; Joe V. Coffman, F. Lyle Goldman, George Lane.

Faversham Plays, Manhattan, theatres, pictures, plays; Max L. Rothenberg, Leonard Blaunr, Joseph L. Peist.

S K N B Producing, New York, theatres, vaudeville; James E. Kinney, Harry N. Neppell, Edward Schnebbe.

Park-Brook Theatrical, Manhattan, theatres, pictures; Isidore Sokolow, Ann Barst, Betty Finkelstein.

Change of Capital

Theatre Arts, Manhattan, $50,500; 500 shares preferred and 100 common changed to 2,600 shares—500 preferred, 100 par value $5, and 2,000 common no par value.

Riviera Musical Show Producing, New York, from $150,000 to $300,000. Filed by Peter L. F. Sabbatino, 2 Lafayette street, New York.

Fox Theatres Corp., New York, 4,000,000 shares no par value increased to 7,500,000 shares no par value.

Statement and Designation

Sound Studios of New York, Del., radio broadcasting, New York office, 50 West 57th street; William L. Carns, secretary; 52,500 shares, 2,500 preferred and 50,000 common no par.

Davis, Coots and Engel, Del., musical; New York office, 719 7th avenue, Harry Engel, president; 3,000 shares, 1,500 preferred and 1,500 common no par.

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15 YEARS AGO

(From Variety and Clipper)

The Marx Bros. really have given names. Variety, reporting their new act in Chicago, gets them on record as Julius, Milton, Arthur and Leonard. Al Shean wrote the act.

License Commissioner of New York relayed to the stage and screen managers the urgings of the Federal government to co-operate in preserving the country's neutrality. Theatre men are asked to avoid display of flags or any detail that might inspire a demonstration against any of the warring nations.

It was estimated that there were 500 more acts in the States than normal, that being the number of foreign turns in the country seeking work and escape from depressed conditions in Europe. Some 200 more were Americans driven home by the strife.

Every effort to solidify N. Y. state exhibitors came to nothing although the national organization did its best. All prospects of unity were spoiled by Sam Trigger's outfit pulling out.

The Mastbaum-Earle interests of Philadelphia assumed the lease of the Broadway theatre, 41st and Broadway, New York, and announced the first twice-nightly show in the London music hall manner. Schedule called for performance from 2 to 7, a second from 7 to 9 and a third from 9 to 11 or thereafter.

Gaby Deslys played the London Palace under a novel contract calling for a salary of $1,500 if the house lost money, $2,000 if it broke even, and $2,750 if it turned in a profit.

Invaders were within a few miles of Paris and the French newspapers were being printed on a single sheet.

50 YEARS AGO

(From Clipper)

Discussion was on again over organizing a professional league baseball team in New York. Clipper scouts the notion, explaining that while money is available to finance a club, there is not a field of sufficient size—12 acres—to be had in the city limits.

Pastor af a church in Wytheville, Va., had been seen playing baseball and immediately a movement was started in his flock to have him removed from the pulpit. Bishop refused to act.

Fifth Avenue theatre announced a new scale of $2 all over the orchestra and for front balcony. Clipper thinks the "tariff is pretty steep for a house that has had so many failures."

It is related that "Pinafore" originally was put on at the Comique, London, and was an utter failure. It was kept going at a loss by the firm that published the music. After a time it picked up and soon was turning in a profit of 150 pounds a performance. From that it became a world craze.

The national baseball council refused to sanction the expulsion of two players on the Chicago team for minor misconduct. Clipper supports the ruling, holding that there should be no ground for outright expulsion except proof of selling a game.

Dion Boucicault was the most prolific playwright of the day. His new drama, "Rescued, or a Girl's Romance," was just produced at Booth's theatre, New York.

Inside Stuff—Music

Grind Composers

What appears to be a standing record for music authors, is the number of shows and attractions done by De Sylva, Brown & Henderson current this season.

The trio will have out this year four companies of "Follow Thru," one of "Good News," a road picture in "Sunnyside Up," Fox special, and a new musical comedy, yet unnamed, for George White.

About U. S. Navy Band

Annual concert tour of the official Navy Band, which started in Atlantic City Sunday, is a non-profit enterprise. The organization consists of 45 men, under the direction of Lieut. Charles Bentor, and the expenses of the present 56 day tour are pro rated among the cities played under various auspices. The band plays two sessions in each town visited and gets $1,350 a day, covering hotel and traveling expenses. Prior to playing New England for the first time this year, the band will appear in Brooklyn at the Elks Lodge and in the Coliseum, New York, under auspices of the Bronx Lodge of Elks.

Band, called "The President's Own," plays for all White House social affairs and is also on call for social functions tendered by high government officials. At present there are 61 bands in the navy, with the official band having the pick of men in other navy bands. While on tour the bandsmen receive their regular navy pay.

Vodery Lands $35,000 Fox Berth

At last Bill Vodery, colored musical arranger, who has done the work for all the Ziegfeld shows for years, has fallen for the talkers. Bill has received oodles of offers but turned them all down. Somebody tipped Fox that Vodery would prove a very valuable man in arranging music for some of his big musical pictures yet to be made and word was sent to get Vodery. Vodery signed a three-year contract on a scale that was beyond his wildest dreams. His first year will be $35,000, with that amount to be increased the second and so on.

It's understood Vodery does not sever all ties with the Ziegfeld office yet it is arranged that Vodery will depart this week to take up his new duties on the Fox lot on the West Coast.

Walked Too Fast

Coast musical director, after a few words with a studio exec, suffered temperament and told the official he was through. Walked out of the studio and stayed away three days. When he failed to put in an appearance the day after the argument, the exec hired a new musical director.

Three days later, when the musical director came back, he was told the studio had taken him at his word.

Coast Arrangers' Grief

Aspiring lyric writers seeking music eccompaniment to their efforts are the latest addition to a Coast arranger's life. Arrangers report they have visits of from 20 to 50 of these pests a day. Majority of the visitors can't guarantee anything and many go so far as to try to get the arrangers to market the song after it is written.

One would-be songwriter, ordering a piano part by mail, told the arranger that certain specifications must be followed. Appended to the letter were about 36 notations regarding the harmony to be used and progressions that must be inserted. Another aspirant sent an arranger a book containng about 60 verses and asked him to write the music, premising a cut on the royalties should the music click. This letter had a tag warning the arranger against "pirating" the lyrics.

Amateur melody writers, however, still prove to be more bother than the lyric writers. Latest freak to show up asked the arranger to take down a symphony to be written in five movements.

Expect Bowl Fireworks

Eternal dissension in the management of the Hollywood Bowl Association on the Coast is expected to reach fireworks any day now. Officers of the civic organization, which operates outdoor concerts in Hollywood's natural ampitheatre, have formed themselves into rival factions.

Trouble developed from the activities of one of the officers, a society leader, who, her opponents claim, runs things with a czaristic touch.

Vallee and Ballad Vogue

The hotsy totsy, jazzedy raggedy numbers have been pushed into the background momentarily while the ballads have the call. Tin Pan Alley advances the reason that the radio singers have persisted in giving the air fans one ballad after another.

Music publishers also think Rudy Vallee had a lot to do with the ballad vogue; Rudy's rep for weeks running to the sobby numbers.

Monument for Silvio Hein

A monument to Silvio Hein is to be erected with some of the money donated for the monument erected in memory of Victor Herbert. The Herbert memorial cost was defrayed by the American Society of Authors, Composers and Publishers who decided that the organization alone should erect the shaft.

It was planned to refund the donations of those who are not members of the Society but the suggestion of the Hein memorial stopped it. Permission of the non-member donors has been received by J. C. Rosenthal, head of the Society.

The body of Edmund Quinn, the sculptor who designed the Herbert monument, was lately found in New York bay. He suicided under the impression he was a failure. Quinn had attempted to do away with himself once previously.

Dulling the Brass

Tendency in the recording of orchestras in sound pictures leans towards the elimination of brasses as much as possible. Several Coast studios are recording entirely with bands composed only of strings and woodwinds.

Arrangers working on picture music are told to hold the brasses down, and to eliminate them entirely if possible.

Another Reason for Settlement

Elliot Shapiro, Shapiro-Bernstein, avers the item printed in Variety last week stating that they had settled with Mercer Cooke out of court because he had shown proofs of infringement on his tune "I Love You, I Love You, I Love You" in the S-B tune "Sweetheart of All My Dreams," is erroneous. Shapiro states that his tune was purchased from Fitch Brothers, Olean, N. Y., who in turn had published the tune two years before Cooke's song made it's appearance.

Shapiro states that the only reason the case was settled out of court was "to keep out prejudice."

Musicians' Funds Nearly $1,000,000

Nearly $1,000,000 has been raised for the Emergency Fund of the American Federation of Musicians. This amount is in the custody of Jos. Webber, A. F. of M. president. It can not be touched for other than its express purpose as indicated by the title.

The fund is being raised through an impost of 2% weekly upon the

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Inside Stuff—Legit

U. J. "Sport" Herrmann, Chicago showman, was an important factor in putting over the New York Radio Show, held at Madison Square Garden last week.

Herrmann's radio interest is attributed to his heavy stock holdings in the Zenith Radio Corp.

"Me for You," Aarons & Freedley musical taken off Saturday after two weeks in Detroit will have a new book by Jack McGowan and Paul Gerard Smith when the production goes into rehearsal again in a few weeks under a different title. Rogers and Hart songs will be retained, also several of the principals in the original Owen Davis authored production, among them Victor Moore, Jack Whiting, Madelaine Gibson and Lullu McConnell.

Elmer Rice, playwright, has two plays on 48th street in theatres that just about face each other. "Street Scene," produced by William Brady, is at The Playhouse. It was last years Pulitzer award winner. "See Naples and Die," Louis Gensler's production, is at the Vanderbilt, across the way. The latter play got a thorough panning, inspiring Kelcey Allen to wisecrack:

"Elmer Rice won and lost the Pulitzer prize on 48th street."

When "Berkley Square," English play by John Balderston, London correspondent of "The World," is produced here by Gilbert Miller next month, Leslie Howard will own 50% of the show with Miller holding the other half.

Howard acquired the American rights to the play from Balderston and got Miller interested in the production. Miller previously revived the show at the Lyceum, London, and got a 10 weeks run out of it.

The booking of "June Moon" into the Broadhurst, New York, for next week was made after Aarons and Freedley tried to set back the out of town bookings of "Hold Everything."

During the summer the holdover hit was booked into Chicago Oct. 4. Business in the past month for "Hold Everything" jumped upward, recently bettering $25,000 weekly. The producers realized the attraction could remain on Broadway until the holidays but cancellation of the Chicago date was refused.

Keeping legit theatres closed right now, whether through labor or dearth of road attractions, must be pretty good for the screen talker trade. When the people can't find legit shows in town they will go to the theatre and naturally the highest priced talker in town. Then they may prefer the talker to the legit if the latter ever reappears.

At present there is no legit in Philadelphia or Cincinnati, through stage union differences. Legits trying the same thing they did 20 years ago. Going to fool somebody!

When the R. H. Burnside pageant, "Here and There," moved to Boston from Atlantic City the papers there were most liberal in their treatment of the show. Yet all the notices and all the spreads failed to bring out the people. Apparently the old Hippodrome show idea wasn't any

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Inside Stuff—Outdoors

Lured by Easy Grift

A new circus, using parts of a title that has been successful without grift, will go out in 1930 with a number of active grifters. The owner, after keeping his show free from the boys all his life, has had a chance, the past year to visit. On one truck show he was greatly impressed with the ease with which the boys took the natives. Likewise the ease with which the public let their change slip away without squawking.

Then and there he announced his intention of having the boys, several of whom have already received invitations to "come on over."

Charlie Sparks' Reported New Circus

Under the title, Charles Sparks Circus, Charles Sparks is reported going ahead with his plans for a new circus for 1930. Even before Sparks sold his outfit he had planned on putting out a new one, going so far as to advise a number of executives that he would need their services. The new one will play only territory where the name Charlie Sparks means something.

Alibi Auspices

Carnivals, with no name, but plenty of wheels are still playing in and about Chicago. One at Halsted and 123d and another on the school grounds at Specialville are running wide open with the joints grinding daily. Both are supposed to be playing under strong auspices that gets away with anything this side of gun-play.

Big Biz Economy

One general agent for six circuses! This seems to be in line with big business and Ringling's circus merger. Circus men say it is practical. One good man could lay-out the six routes and buy the paper, they claim. He would then turn over to his assistants the desired towns. They in turn could make the railroad contracts. Such a plan would lop off salaries and put the circus business in line with other huge enterprises of today.

Profitless Open Dates

Radical changes will be made by carnivals in 1930. Managers are determined there is no money in open dates. Auspices seems to be the only solution. The few successful carnivals today are those that play more auspices than open time, with these managers adding more auspices to their itinerary yearly. There are plenty of auspices to be had, but many are worse than open time. Here is where the promoters will make or break, showmen say.

Too many carnivals, it is pointed out by the few successful managers, are crowding the field with questionable attractions. The worthwhile auspices-towns are wise now and are asking for attractions with names and standing.

Ringling vs. Mugivan on Methods

Two of America's greatest circus men, John Ringling and Jerry Mugivan have diametrically opposite business methods. Jerry Mugivan has always been willing to sell show properties to other circus men, and start them off with a new circus in opposition to his own business. In some cases he has even lent money to keep the new circus going.

John Ringling has always operated just the opposite. He sold very little property, especially if he knew it were going into a new circus. He has sold circus property, but always careful about the sale, and never pushed such deals as did Mugivan.

Which may account for Ringling's control today.

Auto Acts

There was greater traveling by motor of acts playing fairs and park dates this summer than ever before, according to a checkup by several of the New York booking offices. This was especially noticeable during the recent Canadian exposition and fair dates; nearly every act booked going in and out via motor.

Break was that none of the acts reported any trouble with the customs inspectors in making the Canadian trip.

80 Theatres Go to Pathe-Shubert, Shubert-Owned, Leased or Booked

In the Pathe-Shubert merger, around 80 theatres will go to the new organization. These are owned, leased or booked by the Shuberts as indicated below.

Whether the Shuberts have thrown all of these theatres into the pool is not made known. When the Shuberts went Wall Street, they failed to include the Century theatre, New York. Recently when that site was sold to the Chanins, Lee Shubert's individual profit on the Century sale was $2,500,000.

This is the mixed-up Shubert list of present theatres:

OWNED

New York City
Casino
Garrick
Maxine Elliott's (50%)
Sam H. Harris
Comedy
National
44th St. (and Bayes' roof)
Broadhurst (leased to Aarons & Freedley)
Majestic
Shubert
Booth (50%)
Masque
Royale
Plymouth (leased to Arthur Hopkins)
Imperial
Chanin's 46th St. (leased to Schwab & Mandel)
Winter Garden (leased to Warners)
Central
Ethel Barrymore
Forrest
Ritz
49th St.
Ambassador
Jolson's

Chicago
Selwyn (50%)
Harris 50%)
Princess
Grand Opera House

Boston
Plymouth
Wilbur
Majestic
Shubert

Philadelphia
Sam S. Shubert
Forrest (reported)
Chestnut St. O. H.
Adelphi and Lyric (both closed and to be razed)

Pittsburgh
Pitt
Alvin (reported part ownership)

Buffalo
Teck

Hartford, Conn.
Parson's

New Haven
Shubert

Newark
Shubert

HELD UNDER LEASE

Chicago
Great Northern
Garrick
Apollo
Majestic
Woods

Boston
Apollo (Keith's)

Philadelphia
Keith's

Cincinnati
Shubert
Cox (both reported 50%)

Cleveland
New Hanna (lease with Crosby Gaige)

Columbus, O.
Hartman

Washington, D. C.
Poli's

Kansas City
Missouri
Shubert

St. Louis
Rialto

Syracuse
Weiting

Albany
Capitol

SHUBERT BOOKED ONLY

New York
Morosco
Bijou

Outlying New York
Majestic, Brooklyn
Riviera, N. Y.
Broad St. (booked with Erlanger)
Jamaica, L. I.
Windsor, Bronx

Boston
Boston O. H.

Detroit
Detroit
Lafayette
Cass

Toronto
Royal Alexandria

Philadelphia
Walnut St.

Montreal
His Majesty's

Washington, D. C.
Belasco

Denver
Broadway

Milwaukee
Davidson

Wilmington
Playhouse

Providence
Opera House

Indianapolis
English O. H.

San Francisco
Curran

(Shuberts have no theatres in Los Angeles. Booked through Erlanger.)

J. J. Shubert Balked

Tex Guinan was talking with J. J. Shubert about her Shubert show engagement for Chicago at $6,000 a week.

"Listen, Tex," said Jake. "For that money you should cut me in on the nite club, too."

"For how much?" asked Tex.

"Oh, say $1,500 a week," answered Shubert.

"I'll do better than that," said Texas. "You'll get $2,000 but for that you will have to stand with me for a rap, see the district attorney if necessary and also if I go in the wagon, you go with me."

"All cold, Tex," replied Jake.

SWEET ROMANCE FOR LENORE ULRIC'S SISTER

Milwaukee, Oct. 1.

Several years ago Florence Ulric, blonde sister of Lenore Ulric, suffered an injury that cut short her picture career and put her on her back. But not for long, because the little dancer refused to stay put. She had plenty of sturdy boy friends who jumped at the chance of carrying her from automobiles to theatres, parties and restaurants.

The city editor of the Milwaukee "Sentinel" decided that his paper ought to have a picture of this plucky young lady and assigned Gordon Smith to pose as the obliging boy friend carrying his lady about while the staff photographer did his stuff.

Smith did not hesitate once he had viewed the subject. Not only did he not hesitate, but kept right on carrying Miss Ulric to and from places until complete healing had taken place and the young woman was once more able to go about without being carried.

But, being a true newspaper man, Smith kept right on his assignment which ended in the wedding of Gordon Smith and Florence Ulric last week.

Smith is now in the Sunday department of the "Sentinel."

PLAN FOR "MARIANNE" WITH DAVIS ON STAGE

Hollywood, Oct. 1.

Eddie Dowling wants to make a musical comedy of the picture, "Marianne" (Cosmopolitan-M-G), for a Broadway stage, with Marion Davies starred. Actor-producer is expected to submit the plan to Metro executives, but it is unlikely that Miss Davies will be released for the time necessary for the proposition.

Dowling now owns the stage rights to "The Big Parade," but is willing to shelve this for a later date if an immediate deal can be made for "Marianne."

Warners Won't Let Legit Musicals in Leased Houses

The proposed dramatic stock is off for the Lyric, Hackensack, N. J. Jack Rosen, installing was unwilling to accede to the terms of Warners, who recently took over the house from Stanley-Fabian.

Rosen claims that several hitches in the leasing arrangement scared him out of the deal, especially a clause which prohibited musicals and the rental calling for a six-day week. Rosen was informed that for all musical bills put on he would be nicked 30% of the intake by the landlord in addition to rent.

Howard Hall ran up against a similar proposition at the Opera house, Bayonne, N. J., another S-F house now with Warners. Hall spotted "Hit the Deck" for a week. The show cost him $3,000 to put on and grossed $3,800, with most of the profits going as bonus over rent to the owners for privilege of being permitted to do a musical bill. Hall threw up the sponge after that and closed the company.

Guild 12 Miles Out

Boston, Oct. 1.

Theatre Guild made ready to stage "Interlude" in Quincy, 12 miles out, opening Monday. However long its stay the enterprise is sure to get great gates and the bulk of patronage will of course be Bostonians.

Thus the Hub-of-the-Universe is again the laughing stock of the world.

Santley Going to Coast On Pathe Talk Detail

Joseph Santley, former studio manager at the Long Island City studio for Paramount, has closed with Pathe for talker work on the coast.

Santley starts to Los Angeles immediately after his engagement at the Capitol this week.

MacCAULEY SLAMS CABBY

Cost Him $300 to Square—Driver Called Him Bad Names.

Pittsburgh, Oct. 1.

A group of taxi drivers were standing in an alley near the Nixon theatre last week when Glenn Hunter and Sanford MacCauley, playing here in "Re-Born," alighted from a cab with Robert Putsch, Hunter's manager, and the star's Irish setter dog. One of the cabbies asked Hunter what kind of a dog it was. The star replied and several flip questions followed between MacCauley and the cab drivers, when one called MacCauley a nance.

The actor let his fists fly recklessly and John O'Connor, a driver, took one on the chin, falling to the ground and suffering a cut that required four stitches to close.

O'Connor immediately hired Attorney Louis L. Bloch and filed suit against MacCauley, also naming Hunter, for assault and battery, although Hunter had taken no part in the battle. MacCauley was unwilling to remain over for trial and settled with O'Connor out of court for $300.

The injured cabby declared it was another driver in the group who hurled the epithet at MacCauley, who appears only for a few minutes in the prolog of "Re-Born."

BIGGEST LEGIT SEASON SEEN FOR B'WAY

Along Broadway the feeling is that this will be the best legitimate season in years. Indications are to be found in ticket circles. The demand for theatre tickets is strong and increasing daily. Even this early last season the brokers were moaning the blues, whereas right now everything seems to be all right.

Ticket men say that all Broadway needs to send it into high is a couple of new hits. Two or three successes came in last week and as many are anticipated for the present week.

It is known that tickets for a couple of shows are bringing abnormal prices. Seats for a new musical sold for as high as $17 each one night last week, the locations being the fifth row.

What is true of the premium agencies goes for cut rates. Patrons are not picky. The volume of ticket sales is not exceptional as yet, but patrons appear to be show-hungry.

House Held Out % On Cut Rate Tickets

Los Angeles, Oct. 1.

Dave Cantor, local cut-rate ticket broker, has filed a $3,700 attachment suit against Gerhold Davis, manager of the Mayan theatre and promoter of "Bad Babies."

Cantor alleges Davis promised 10% of cut-rate receipts, which Cantor acknowledges, and an additional 35% of total receipts, which Cantor alleges he has not received.

Davis prevented a plaster against the Figueroa box office by posting $4,000 bond.

PROUD BEAUTAHS

Name and demand beauts are rebelling against the five week rehearsal period on musicals, new and revivals, and won't come in until a week or two before the shows are ready.

The gals, mostly show girls, have taken the stand that they know the racket backward and should not be required to spend afternoon and evenings during the regulation rehearsal period, watching the dance director remedy mistakes of the novices.

The beauts are getting away with it too, with producers agreeable to let them come in late and glad to have them, especially for road productions.

Dramatist, Song Writers, Singer and Unknown Engaged by Rapf in N. Y.

At least one little Broadway miss will be in raptures soon, and maybe two. Locked in among the personal baggage which Harry Rapf, Metro producer, is carrying with him west are a couple of screen tests made in New York.

The names of the two young women are a secret, but Rapf was so enthusiastic about the possibilities of one of the kids that he forecasts a starring post for her not far hence.

This recent visit of Rapf's has proved unusually fruitful. In addition to the prospective girl stars who may now be signed any day, he engaged a couple of songwriters, one dramatist and a songstress. The songwriters are Dorothy Fields and Jimmy McHugh dramatist is James Montgomery, and the singing lady is Lottice Howell direct from vaude.

Miss Fields and McHugh go for a year. They will compose ditties for future Metro pictures. They are scheduled to begin work by the New Year.

Miss Howell's contract is for three months with an option.

An Actor—And Broke!

He used to be an actor. Then he was broke.

One day a friend in pictures got him a job. The busted bloke went to serve as an extra in DeMille's "Dynamite."

For such an actor as the actor believed himself to be, it was a tough comedown. But a job. His pay was that of the average extra—7½ bucks a day. For this he had to tramp around with the rest of the fighting mob clad in armor and and sword.

One day, in the usual lapses that occur between sequence rehearsals on the lot, the actor was standing in one of his ancient heroic poses, like D'Artagnan, with his sword point pricking the floor.

Suddenly the actor's studied gaze was broken by the shadowy figure of the director, who was pacing back and forth, his hand over his forehead. DeMille was evidently in deep thought.

Then — bang — the director looked up. It was a tense moment for the actor, and he stood at attention, as—

"My good man," said DeMille, "tell me, are you afoot or on horse."

"Naw," came back the bass reply, "I'm flat—broke."

Fritzi Scheff in Revival Of "Modiste" on B'way

Fritzi Scheff will appear in a revival of "Mlle. Modiste," at the Jolson, New York, Oct. 7, for two weeks. It may go to Boston for a run.

Miss Scheff appeared in the original production of the operetta over 20 years ago. Shuberts are reported behind the revival.

Support cast includes Detmar Poppen, Charles Massinger, Richard Powell, Robert Rhodes, William J. McCarthy, Roland Tudor, Lee Daly, Flavia Arcaro, Edith Artley, Florence Caselle, Lucy Keating, Frances Zervillo, and Bernice Mershon.

Hodge Walks Out on Shuberts, to Erlanger's

William Hodge and Lee Shubert have parted after years of association. Hodge goes Erlanger for his next legit, "Homicide," booked by Erlanger instead of Shuberts as formerly

Reports have it Hodge and Lee Shubert had a tilt over selection of Hodge's next play with Hodge walking out on the Shuberts.

Lee Shubert had bankrolled Hodge or was financially interested in the star's productions for the past 10 years. Hodge was rated one of the best road stars aligned with the Shuberts.

Casting Hold Up

David Belasco has temporarily sidetracked "Virgin City," because of casting difficulties, in favor of "The Honorable Mr. Wong," authored by Achmed Abdullah and Mr. Belasco.

The latter goes into rehearsal in two weeks.

Banned London Irish Play in Village House

Sean O'Casey's "The Silver Tassel," banned by London censors some months ago, is set as opener for the Irish theatre, when the latter assumes tenancy of the Greenwich Village, New York, Oct. 14.

Several other foreign banned plays by Irish authors will be spotted during the season of Irish drama at the diminutive playhouse.

LEVY PAYING OFF

Producer Squares Equity Claims With Possibility Notes

Bernard Levy has squared previous difficulties with Equity, and is preparing "The Queen Bee." It is in rehearsal. Allan Dinehart is staging.

Cast includes Gertrude Bryan, Curtis Cooksey, Charles Hedge, Blaine Cordner, Eleanor Phelps and Warren Parker.

Levy's Equity jam arose over salary claims on "Bed Fellows," and later on "Son of Lucretia Borgia," which Levy abandoned after several rehearsals, when Equity stepped in. Levy has given Equity promisory notes for the outstanding obligations to be paid off from his profits on "Queen Bee."

RALPH LONG OFF SHOW BIZ—NOT ENOUGH WORK

Ralph W. Long, general manager for Charles Dillingham, has resigned. He is leaving show business to embark in the fields of real estate and insurance.

Long had a highly remunerative contract with Dillingham, the agreement having another year to go, but he sought a termination of it because the position was not active enough. Dillingham has done no producing since early summer.

Long was general manager for the Shuberts. About two years ago he took a similar post with A. L. Erlanger, but upon the death of Bruce Edwards went into the Dillingham office. His contract is with Erlanger and Dillingham.

Train Delay Forces Schwab Into Plane for Rehearsals

Los Angeles, Oct. 1.

With the Santa Fe's Chief due here Sept. 26, but delayed 19 hours because of washouts in New Mexico, Lawrence Schwab left the train at El Paso (detour), chartered a plane and flew here in time for "Follow Thru" rehearsals, Sept. 27. With Schwab in the plane were Larry La Marr and George Holland.

Also on this train were Dolores del Rio, Barney Gerard, Nathan Gordon, husband of Vera Gordon, and M. S. Jerome, song writer, and family. For the first time in two years the Santa Fe had to refund the extra $10 charged to ride due to the $1 kickback for every hour late.

As soon as Schwab has his show out of the way, he starts rehearsals here on "New Moon," which will open during the holidays, also at the Mason.

Huffman Makes Up

J. C. Huffman, stage director who went into retirement two years ago after a tilt with the Shuberts, is coming back and with the Shuberts.

Huffman has been assigned to stage "Nina Rosa," new Romberg operetta, which goes into rehearsal next week.

STOCK ASS'N SANS FEES IN LAST DITCH EFFORT

Theatrical Stock Managers' Association is making a desperate final drive either to line up all operators in its organization or disband.

George J. Houtain, who was to have managed John F. Hylan's mayoralty campaign, had Hylan elected to run independently, has taken charge of rehabilitating the stock men's organization as well as serving as general counsel without remuneration.

With the stock field shot worse than ever by the inroads of taking pictures the future of stock and the stock men's organization is especially dubious. Houtain, however, is sanguine that if all stock men can be swung into line and work together they can again place stock entertainment upon a paying basis.

The T. S. M. A. was formed two years ago and at inception had about 75 members. The initiation fee was $25 and with $5 weekly dues for each company operated by members. Rosy plans, such as group buying of plays on reduced royalty terms, was part of the bait. Also promises of reduction on labor such as stage hands and musicians. A year passed and with none of the promised coin saving accomplished, more than half of the original membership vamped on one pretext or another usually because of not operating.

The same money saving plans, but a confession that the talkers had socked them plenty were keynotes of the annual convention last June. Nothing accomplished since, but still angling for members at a time when most stock men are lucky to break with slight profit and a fat chance of any tossing coin as dues into an organization that has thus far accomplished little more than a social conclave annually, where all air their grievances by day and see all the flop shows by night. Producers garner them for the weak ones on the promise they'll have to play them later and they fall.

In the new drive reported as being contemplated to keep the organization alive, the initiation fee will be lifted. Maybe the dues will be lifted later. Some of the mob are not paying in now.

Fassnachts Separated; May Be 2 Passion Plays

Davenport, Ia., Oct. 1.

Adolph Fassnacht, who plays the role of the Chrlstus in the Freiburg Passion play, which after its New York floppo last spring is continuing a hinterland tour, visited Dr. B. J. Palmer, the maestro of vertebrae, last week, en route to Clinton, Iowa, where the Passion Players are showing this week, and Adolph had plenty to say about his brother Georg, the Judas of the play.

"When Morris Gest saw my brother, Georg, he said he was the greatest actor on any stage. That made Georg's head grow big, and he has been hard to deal with ever since," mourned Adolph.

The Fassnacht Players' permit expires in February, and they will return to their native land then. Adolph is continuing at the head of his troupe, playing Clinton, then Lincoln, Neb., and later the Pacific Coast. Georg is not with the company and, according to Adolph, is attempting to form his own company to present the passion play in English.

Judas is played by Willi Eckhardt, who had the role of Dathan in the original production. Adolph says he will return to Germany, continuing the play until 1932, when he hopes to tour South America with better success.

Gene Buck's New Show

Gene Buck is resuming producing with "Prairie Rose," by John Wray and Jack O'Donnell.

It goes into rehearsal next week and will open in Detroit.

"DERELICT'S" JUST THAT

"Derelicts" folded in rehearsal this week due to a tilt between Alfred Suckow, author, and Jack Green, producer. The show was a commonwealther due to steer into the Craig two weeks hence.

Before the bust Green had run into Equity interference through going into rehearsal without bond. Later he got the cast to waive the usual security.

Revising

"Hokus Pokus," showing in Brooklyn, will be taken off this week.

Doubtful if it will be shown later because of second act trouble.

"Escapade," tried out of town, is reported coming in for revision.

Also "Me and You," new musical.

"Kansas City Kitty," which young Jack McKee presented in the Village at the Gansvoort last week, lasted but three days.

Eugene Let Out

Salt Lake City, Oct. 1.

William Eugene, here to play lead in "Quarantine" (stock), was let out of the company for being late for rehearsals and performances.

Woman for Woman

Nellie Revell is to be general press representative for Anne Nichols, who starts rehearsals of "She Walked Home" soon.

Miss Revell is agenting "Jarnegan" on tour, her resignation dated for next week.

Chorus Bond Too Much

Equity's action prohibiting choristers from waiving security caused the fold up of "All Over Town" musical, in rehearsal last week, when John Kennelly, producer, was unable to post sufficient security to guarantee two weeks' salary for the girls.

Kennelly has had the show in rehearsal over two weeks. Claiming his original backer vamped, he maneuvered to have principals waive bond, but Equity would not permit the chorus to waive.

After Equity's step on Monday, Kennelly said he would raise the necessary chorus guarantee later in the week and would resume rehearsals.

Masquers Resume

Hollywood, Oct. 1.

Masquers will resume their monthly revels at the new clubhouse Oct. 6. Harry J. Brown and Sam Hardy are slated as the jesters, Jack Benny and Bert Wheeler as the m. c's.

Sketch, "He Who Hesitates," by Alan Hale, will be presented by Robert Edeson, Richard Tucker and Jimmy Eagels; Robert Armstrong and Ben Lyon will do "The Hop Off," an Arthur Caeser product; "The Best Sellers," sketch by Kenneth Webb, will have Georgie Harris, Little Billy, Robert Frazer, Edward Earle, Mitchell Lewis and Cornelius Keefe in cast.

Sterling's Decision

Robert Sterling, legit producer, came out victor in arbitration proceedings brought against him by Dr. Charles Henkin, author of "Decision," which Sterling produced some weeks ago at the 49th Street, New York.

Henkin brought charges of incompetency against Sterling, with the Dramatists Guild in an attempt to have the play recalled from Sterling and to compel the latter to relinquish his 50 per cent interest in all rights for having produced "Decision."

The Guild sent the matter to arbitration.

Jed Still Interested

Despite Jed Harris' retirement decision after his recent hop abroad, where he is to remain indefinitely, he will be represented in the legit field here with "The Front Page," which reopened in Brooklyn last week and will play a road tour from here to the Pacific coast.

Lee Tracy, who jumped the show for a talker assignment, rejoined for the Brooklyn opening and has signed for the road tour. Whittaker Ray, general manager for Harris, is handling the business for the road tour.

NO. 3 "NEW MOON"

Schwab & Mandel are organizing a third company of "New Moon" scheduled to play short stand dates between here and Los Angeles and going into latter city for a run.

The original company is curren[illegible] the Imperial, New York; anothe[illegible] has been playing Canadian terri[illegible]tory.

Ten Shows Out

Ten additional attractions will be off Broadway's list by Saturday. That is something of a record for one week at this time of the new season. Six of the closings are new shows, another is a revival.

"Show Girl," produced by Flo Ziegfeld, closes at the Ziegfeld Saturday, ending its 14th week. Not going on tour. Started very well with grosses well over $40,000. Summer found it easing off. Over $30,000 pace, but not enough.

"Hold Everything," produced by Aarons and Freedley, goes on tour from the Broadhurst, having completed a year's run. Was a musical favorite last season, averaging better than $30,000 most of the way. Slipped during summer but came back strong lately.

HOLD EVERYTHING

Opened Oct. 10, 1928. Gabriel (Sun) punned: "Holds everything expected of a successful musical." Anderson (Journal) equally comical, remarked: "Except for the fact that 44th Street is an eastbound street, you can't go wrong."

Variety (Abel) wrote: "Moderate entertainment, fair in every department, and no wow at $5.50."

"The Camel Through the Needle's Eye," presented by the Theatre Guild, closes after a 25 weeks' engagement. Made money throughout the run.

CAMEL THRU NEEDLE'S EYE

Opened March 15. Anderson (Journal) liked "deft trifle" as did most of the others.

Variety wrote: "Can easily go through the subscription season and possibly survive until the very hot weather."

"The Commodore Marries," produced by Arthur Hopkins, will close at the Plymouth, playing but five weeks. Quite a disappointment. A novelty, it was greatly liked by some, but trade at $10,000 not satisfactory.

THE COMMODORE MARRIES

Opened Sept. 4. Winchell (Mirror) termed it: "Another of those artistic successes playgoers fail to support." Mantle (News) was afraid "in this age of cheaper and flashier competition."

"Strong Man's House," presented at the Ambassador by John Tuerk, will be taken off Saturday too. Is in third week. Only small money.

A STRONG MAN'S HOUSE

Opened Sept. 16. Darnton (Eve. World) voted: "Too weak to stand." Hammond (Herald Tribune) summed it up as "seedy."

Variety (Rush) found: "A thoroughly disappointing play."

"Sweet Land of Liberty," presented by Erlanger and Tyler, was taken off last Saturday, which ended its first week. Management appeared to have lost confidence in its chances.

SWEET LAND OF LIBERTY

Opened Sept. 23. Brown (Post) wrote: "Promises much, but nets little." General sentiment against play.

Variety (Ibee) said: "Deserves to land."

"Nigger Rich," presented by Lee Shubert at the Royale, was taken off last Saturday. Played a week and two days. Title changed to "The Big Shot," but that got nothing.

NIGGER RICH

Opened Sept. 20. Littell (World) declared "90 per cent. of it is not very exciting," while Seldes (Graphic) wrote, "fumbling, footless and futile."

Variety (Ibee) thought careless staging killed its chances.

"Hawk Island," independently presented, will close at the Longacre. This is its third week. One of many mystery plays and snowed under.

HAWK ISLAND

Opened Sept. 16. Winchell (Mirror) was only first stringer to catch it. "Mild entertainment," said he.

Variety (Rush) thought pressure of competition would prevent more than brief stay.

In addition "Jerry for Short," held over this week, goes out of the Waldorf and "Sweethearts" stops at Jolson's. Latter, a revival, was in for two weeks' booking.

Future Plays

"Old Fashioned Girl," by Maurine Watkins, starring Helen MacKellar and produced by Crosby Gaige, bows in at Werba's Flatbush, Brooklyn, Oct. 7 and comes to a New York house two weeks later. Support cast includes Edward Arnold, Marion Manley, Edward Ever, Sylvia Sydney and others.

Lew Cantor is considering production of a three-act drama, **"The Wooden Soldier,"** by Alex Carr.

Carr may star for Cantor in the revised Mendel, Inc.

E. Ray Goetz' musical, **"Fifty Million Frenchmen,"** by Herbert Fields and Cole Porter, goes into rehearsal Monday with the following principals, all signed through the Louis Shurr office: Madelaine Gray, William Gaxton, Genevieve Tobin, Betty Compton, Helen Broderick, Evelyn Hoey, Jack Thompson, Thurston Hall, Lester Crawford, Robert Leonard, Annette Hoffman, Bernard Schwartz and the California Collegiates.

"No Kid," farce by Jack McGowan, has been set with the Shuberts for production next month.

"Step on It," new musical by Clyde North, Anne Caldwell and Raymond Hubbell, will reach production in December via Jones & Green. Piece may undergo title change before production, since there's a Mutual wheel show using "Step on It" title.

Horace Liveright has accepted an untitled play authored by Samson Raphaelson for early production. It comprises three acts. Leah Salsbury engineered the deal.

Laurette Taylor will appear under management of A. H. Woods this season and will be set in a new play by Charles MacArthur and Ben Hecht, without title as yet.

MacArthur and Hecht have also placed **"The Swan Song"** with Sam H. Harris for production in November.

"The Middle Watch," which Arch Selwyn is producing in association with C. B. Cochran, relights the Times Square, New York, Oct. 16.

The cast, mostly English, includes Fred Kerr, Robert Mawdesly, Dodo Watts, Alfred Wellesley, George Carr, Madge Whitman and Ruth Abbott.

Tom Weatherly, associated with Brady & Wiman in production of "The Little Show," is branching out on his own with **"Undertow,"** by Daniel Rubin. It will reach Broadway next month.

"Melinda," comedy with colored cast, went into rehearsal last week as next for the Triangle, Greenwich Village, where it succeeds the current revue, "Bare Facts," Oct. 20. Kathleen Kirkwood is staging.

"Dread," by Owen Davis, has gone into rehearsal as Sam H. Harris' next and is set for opening at Philadelphia, Oct. 26, dependent upon settlement of labor troubles there. Cast includes Spencer Tracy, Madge Evans, Frank Shannon, Marie Haynes and others.

"Vaudeville," comedy by Dana Rush, will reach production next month via Amaranth Productions, Inc. Now casting and due for rehearsal next week.

Henry B. Forbes has abandoned "Wild Birds" and will produce "The First Night," comedy.

"Tin Hats," put in rehearsal by Bobby Connolly, is to have its title changed because of Metro's same title.

Sil-Vara has written a play called "The Complex" and wants it known that his title precedes that of the play "Complex" announced for production in "Variety" of Sept. 14.

"SHOW GIRL" CLOSING; NOT GOING ON ROAD

When "Show Girl" closes at the Ziegfeld this Saturday it will go to the storehouse. Despite the opinion it would be an excellent attraction out of town, principally Chicago, Ziegfeld decided against touring it.

Ziegfeld claims to have filed a complaint against George Gershwin with the Authors' League, his contention being that the composer did not devote enough time to the score. Little chance of the matter reaching arbitration, since the plaint is somewhat vague.

"Show Girl" was not rated as highly as other Ziegfeld productions, but it carried a costly overhead. Business has been around $30,000 weekly, but not profitable.

The theatre will be dark until Nov. 4, when "Bitter Sweet" will debut there. A change in sailings will bring the English troupe direct to New York. It will rehearse at the Ziegfeld, then goes to the Tremont, Boston, Oct. 21, for two weeks.

Ziegfeld states he has not engaged Ed Wynn.

"Ming Toy" is to be Zieggy's next production. It is aimed for the New Amsterdam about holiday time if "Whoopee" then goes on tour.

Play Mart Bows Out Under Municipal Ban

The Play Mart, Greenwich Village, New York, is out probably for good as an arty legit stand through rows between operators and those doing business with them having focused attention to existence of the playhouse and with authorities slapping violations upon it.

The Play Mart is in a cellar on Christopher street, near Fourth street, and had been operating spasmodically if not surreptitiously for over a year. A recent tiff between Anthony Pandolfi, operator, and Jack Kelly, playwright, over proposed opening of "Deep Water" at the house attracted police attention, which brought about permanent closing of the house after authorities found it operating without license and not having public safety or other requirements.

Pandolfi claims he'll make a stiff fight to reopen if not as a theatre as a cabaret.

Too Young

Los Angeles, Oct. 1.

Harry Carroll was again summoned before the State Labor Commission to answer charges of violating the child labor law by working children under 14 years of age after 10 p. m. in his current revue. Carroll pleaded guilty, but announced that two of the children in question, Catherine Green and Genevieve Parks, in the chorus, would be dropped from the cast. He agreed that Mitzi Mayfair, the third, would not be compelled to work after the legal time.

Carroll is cutting his chorus from 25 girls to 18.

Schlesinger's Show

M. A. Schlesinger, president of General Talking Pictures Corp., may enter the legitimate production field this season, according to a report, with a play called "Hero."

It is authored by Nat Dorfman, press agent, as his first play.

"NUT FARM," N. Y., OCT. 14

Chicago, Oct. 1.

"Nut Farm" closes 22 weeks at the Cort this week; stops at the Ohio, Cleveland, for one week, Oct. 6, then to New York at the Biltmore Oct. 14.

Cast remains intact, headed by Wallace Ford, and including Louis Kimball, Natalie Shafer, Edward Keane, Louise Huntington and Mabel Marden.

WMCA'S BOOKING BUREAU

WMCA has inaugurated a concert bureau for private entertainment similar to that being operated by NBC. Under management of Sam Lesselbaum.

Donald Flamm has also engaged Elmer Kinsman as a new announcer and Naldi Nardi as program director. Nils T. Granlund will continue with the station as director and announcer of special presentations while completing his vaude tour.

Good-Time Charlies Airing Philly Nightly for B'way During Series

Philadelphia, Oct. 1.

This 6-day town is in for a chilly airing nightly during the world series, opening here Oct. 11.

Broadway will be the chief concern of the Good Time Charlies, who come from out of town to see the big ball games, either as an alibi or else.

With boastful Philly telling the world there isn't a night club open in this town of two million, and perhaps believing the speaks are shut, the run-ins for the games will be run-outs for the city. As the trip to Broadway is but two hours, the Philly visitor will register in New York and use the ball park for his afternoon lark. In the evening the gyp joints of Gotham will clean him.

Many believe that a six-day town never can work up enough ginger to be inviting to the transients. A six-day town in show parlance is a place where everything is closed on Sunday, including the theatre, and excepting the churches. That's Philly, dark Sunday and sombre the rest of the week. Over the river from here, in New Jersey, is Camden, the antithesis of Philly's dry state. Locals have grown so fond of Camden of late the police over there have forbidden the parking of Pa. cars within three blocks of any saloon.

The series visitors won't go to Camden. Over there all one can get is booze. They want the good time Broadway ballyhoos and which draws 150,000 transients daily to that hot alley.

BERT SCOTT LOSES

Arbitration Decides Against Him on 'Lil' Salary Claim

Bert Scott came out on the wrong end in his claim for a week and a half salary from Chatam Productions when arbitrators at the American Arbitration Association upheld the producer's right to dismiss the actor without notice. The producer testified Scott was unable to give a performance at the time of dismissal.

Scott had been appearing with Mae West in "Diamond Lil" and was dismissed some weeks ago. He brought charges against the producing unit, claiming he had been let out without the customary two weeks' notice.

Chi Yiddish Rivalry

Chicago, Oct. 1.

Lawndale, 2,000-seat house at Roosevelt road and Crawford avenue, in the heart of the West Side, becomes rival of Glickman's Palace for Jewish patronage October 14, when it opens with a Yiddish company.

Theatre has been leased for 10 years by group of Jewish business men headed by Alderman Jacob M. Arvey; Louis Greenberg, banker, and Samuel B. Epstein, attorney.

Opens with presentation of the operetta, "Volodka of Odessa," by a company brought from New York and headed by Aaron Lebedoff, Hannah Toback and Hymie Jacobson.

Will pursue policy of Yiddish operettas and musical comedies, with a few plays.

HIBBARD-BRYANT BANKRUPT

Los Angeles, Oct. 1.

Edna Hibbard and her husband, Lester Bryant, have filed bankruptcy petitions in the U. S. District Court.

Miss Hibbard lists her liabilities as $16,706 and assets at $406. Bryant's liabilities, according to petition, are $68,608 and assets $200.

"OIL" DRAMATIZED

Los Angeles, Oct. 1.

Upton Sinclair has dramatized his best-seller, "Oil."

A Pasadena group said nix but final arrangement was a check from Sinclair as a good will offering to the cause and a promise from the torch bearers that the novel would be considered for production next spring, but after it is thoroughly gone over.

Book carried a lot of potent material.

Rochester Chills to Carroll's "Fioretta" Beaut Bunk

Rochester, Oct. 1.

Expected stampede of local beauts when Earl Carroll announced he would use the prettiest in "Fioretta," turned out to be a trickle of dancing school parlor prides.

It was thought a mob of stenos, salesgirls and filing cabinet experts would turn out for the roundup, but only a dozen amateur hoofers appeared.

Carroll was in a spot. He finally selected Jerry Rose, 17, but announced she would get a tryout for "Vanities" in December, as she wasn't the type for "Fioretta."

Fake beauty contests are said to have made gals wary.

Ralph Farnum, legit agent, is working the west with an idea and crashed the dailies for musical comedy talent plenty. In Chi a couple of papers billed him "show king," with Farnum ordering a steak dinner on the strength of it.

Cast Changes

"Jerry for Short," starring Fiske O'Hara, underwent several cast changes before starting its road tour this week. Miriam Battista succeeded Lorna Carroll. W. M. Bellis replaced Cameron Matthews, while Tom Waters took over John Brewster's former assignment.

Eddie Gore has replaced Eddie Foy, Jr., in "Show Girl." Foy is recovering from a recent auto accident.

Eddie Cantor, out of "Whoopee" for a couple of week-end nights. Gave Buddy Doyle that chance.

AHEAD AND BACK

George H. Atkinson, ahead of "Jealousy" (Woods).

Ollie Rheinstrom, back of "Jarnegan"; Nellie Revell ahead.

A. E. Morgan, back of "Hold Everything" on tour.

Gilman Haskell, manager, "Perfect Alibi" (Charles Hopkins).

Wallace Munro, advance; Moe Weisbach, back; "The Red Robe."

Joe Flynn, ahead, "Lucky Girl."

H. Elliott Stuckel, advance; Leo McDonnell, back, with "Hello Yourself" (George Choos).

Bill Block, advance, "Diamond Lil" (Mae West).

Howard Benedict with "June Moon."

Alex Yokel in charge of exploitation for "Flight" at the Cohan, New York, and forthcoming Columbia specials.

With shows in Chicago:

"Fires of Spring," Cort; Richard Lambert, ahead and back.

"Kingdom of God," Harris; Ray Henderson, ahead; A. B. Franks, back.

"Little Accident," Selwyn; Frank Matthews, ahead and back.

"Kibitzer," Woods; W. Wallace Ham, ahead; James R. Barnes, back.

"The Perfect Alibi," Garrick; Frank McGrann, ahead; Gilman Haskell, back.

"Follow Thru," Apollo; Donn Wermuth, ahead and back; Al Spink, Schwab & Mandel representative.

"New Moon," Great Northern; Al Spink, ahead; Roy Seibert, back.

"Journey's End," Adelphi; Ralph Kettering, ahead; Joseph R. Williams, back.

"Fioretta," Erlanger; Will L. Wilken, ahead; Rod Waggoner, back.

"Rain or Shine," Grand; Harry Forwood, ahead; William F. Fields, back.

MRS. BOND'S AWARD

Albany, Oct. 1.

Mrs. Doris K. Bond, widow of Harry A. Bond, who was owner and leading man of the Bond Players, was awarded $25,000 by a Schenectady jury for the death of her husband.

Bond was killed when his automobile was struck by a trolley car on the Albany-Schenectady road near here in May, 1926. Edward Brackett, a member of his company and a passenger in the auto, was killed also.

DIXIE LEE

Now under contract to the Fox Studios, and featured in the "Fox Movietone Follies" and "Why Leave Home." When in "Good News," the Ohio "State Journal" said: "Dixie Lee, a pert pepper-pot goaled them. She has an infectious smile, two feet that answer to no conscience and an over-abundance of youthful energy."

Direction

RALPH G. FARNUM

1560 Broadway

STOCK COMMISH SPLIT GYP FLOP

There will be no booking commission kick back to the Stock Managers' Theatrical Association. The association conceived a plan to hav - the casting agents regarded as official stock casters by turning over half their commissions to the organization. The agents couldn't see it.

Among those who refused to consider the split plan were Paul Scott and Wales Winter. Now the association has dropped the idea.

The association seems to be having a hard time keeping a president at its head. First George Gatts declined to consider re-election and the association elected Morgan Wallace. Now with Wallace resigning another head will have to be chosen.

The offices of the association are no longer located in the office suite of the Eastern Managers' association, but are represented by Attorney Houtain from his offices on the sixth floor of the Longacre Building.

CARROLL CUTTING AND CHOPPING FOR REVUE

Los Angeles, Oct. 1.

Harry Carroll is attempting to preserve his revue from the warehouse by pruning the pay roll. He is asking Equity's permission to apply the axe to several run-of-the-play contracts. Parvis and Crowell are out and the chorus has been shaved from 24 to 20.

Carroll also seeks a dispensation from the stage hands as he wants to eliminate extra crew because of carrying three men on a road show basis.

Al K. Hall refused to be eliminated from the $800 one-week contract he had with Carroll. His agent, Charley Allen, also said nix when approached for a break.

4th "Journey's End"

A fourth company of "Journey's End" is being cast by Gilbert Miller.

It will play southern and southwest territory.

Shows in Rehearsal

"Nina Rose" (Shuberts) Shubert.

"Maggie, the Magnificent" (Laurence Rivers) Cort.

"Tin Hats" (Connolly & Swanstrom) Mecca Temple.

"Old Fashioned Girl" (Crosby Gaige) Longacre.

"The Silver Tassie" (Irish Theatre) Greenwich Village.

"Bonds of Interest" (Walter Hampden) Hampden.

"Shoestring Revue" (Morley and Throckmorton) Rialto.

"Vanities" (Earl Carroll) Carroll Studios.

Lowbrows and Roughnecks Come First in Prov., Before High-Hats

Providence, Oct. 1.

The highbrows and the so-called members of the "intelligensia" got an awful wallop in the "decorum" last week when they appeared before the Board of Police Commissioners here in the interests of creating an advisory committee to the police censor, and modify the censorship situation which has arisen over the banning of several risque Broadway productions.

Ministers of the gospels, Brown University professors, and men and women interested in Little Theatre movements packed the hearing room, confident of success. Everything omened well for the gathering, until Prof. Charles Baylis, Brown prof., spokesman for the gang, pulled this line:

"The censorship situation in this city is deplorable. This gathering here feels that there should be a change in order that Providence may be given more plays of the serious types dealing with moral problems, which we believe will aid the moral fibre of the community.

"If Providence had a censorship group of high-cultured men and women of the world"—a brief pause, then—"cultured men and women like this gathering"—another pause, then a bow to the cultured gathering and to the police commission—"the community would be insured of capable and unbiased censorship."

The verbal broadside that followed from the police board would do shame to any of the fiery orators of the United States Senate. So complete was the rebuff that from then on the highbrows were put on the defensive.

The police board pulled a surprise on the gathering by calling Capt. George W. Cowan, police censor, into the room. He was eulogized by his superiors like a patron saint much to the chagrin of the highbrows.

The captain was asked why he wouldn't allow "Strange Interlude" to play this burg. He replied that if he was sure that if "only cultured and intelligent members like yourselves would attend the performances," he'd have no objection.

"But you see," continued the nonplussed captain, "the ticket seller would have to be a student of pyschology in order to determine the difference between the cultured man and woman from the rabble."

Then the captain proceeded to ask plenty of questions, and it was some broadside, too.

If he was capable of passing upon talkers, why wasn't he capable of censoring the stage drama since most of the talkers are being adapted from stage plays and are almost identical to original dialogue? Did any of the gathering read "Strange Interlude" or the "Captive" both banned from here?

No one could reply. The meeting was soon over, and there won't be any advisory committee of "cultured men and women of the world," says the police board.

"Not on your life," says the chairman, "after all, the lowbrows chose our presidents and the roughnecks won the war. Just imagine what would happen to this commission if we bowed to the will of the highbrows here."

Farnum Grabs 10 on Coast; Holding Second Audition

Hollywood, Oct. 1.

Ralph Farnum's second national audition for new talent to grace Broadway netted him 10 people who received five-year contracts with 30 week guarantees and railroad fares to New York.

Farnum's preliminary publicity campaign, engineered by Ed Perkins, netted over 50 columns of news and art in the local dailies with the news weeklies also coming in on the auditions for shots. Audition proved so successful that Farnum will conduct a second one this week at a Hollywood theatre.

Talent chosen includes Sylvia Shore, ingenue comedienne; Myrtis Crinley, comedienne; Margaret Quimby, ingenue in pictures and on the stage; Myra Kinch, dancer and singer; Charlotte Wynn, a blonde who sings not unlike Helen Morgan; Bubbles Crowell and Jack Carmen, song and dancing team, and Jean Douglas, prima.

Farnum leaves for New York the end of this week. Those under contract are scheduled to leave about Oct. 15.

Sticks Cold to "Crook"

Jones and Green will withdraw "The Black Crook" from the road Oct. 5 The show has been in Boston for two weeks.

Jones & Green took over the former Hoboken musical stock revial by Morley and Throckmorton on a road producing arrangement. Firm believed that the old show through lack of modernization would not bear b. o. fruit once it got further in the hinterland.

"Chorus" Owner Settled

Rights to "Sisters of the Chorus" reverted to the playwrights, Martin Mooney and Thompson Burtis, an arbitration board ruling against Louis A. Safian, the producer, Monday after holding two previous meetings.

Allegations from both sides complicated the case and confused the arbiters.

Santley's Musical Film

Following his current engagement in the Loew de luxe houses, starting with the Capitol, New York, Joseph Santley leaves for the coast to do a musical film for Pathe.

Santley has been connected with the Paramount Long Island studio for some time.

Capitol date is his first appearance as an actor in a year and a half.

$25,000 for Mrs. Bond

Schenectady, Oct. 1.

Outcome of the long-drawn-out litigation over the death of Harry K. Bond, stock company promoter and leading man, in an accident on May 23, 1926, was a sealed verdict for the widow, Mrs. Doris K. Bond, in the amount of $25,000, against the Schenectady Railway Co.

Supreme Court Justice John C Crapser of Plattsburgh refused to set aside the judgment, the fate which met a previous verdict for $20,000 in Mrs. Bond's favor.

FIXING "ME FOR YOU"

"Me For You," Aarons & Freedley, musical with book, by Owen Davis and songs by Rogers and Hart, closed Saturday in Detroit after being out two weeks.

Cast returned to New York this week and will be held intact until the book is revised by Jack McGowan when tour will be resumed.

ORIG FILM OPERETTA

Hollywood, Oct. 1.

Anne Caldwell goes to Radio to prepare the book and lyrics for an original operetta titled "Dixiana." Bebe Daniels will be starred.

FOX TAKES ATTERIDGE

Hollywood, Oct. 1.

Harold Atteridge goes with Fox for two years.

He is to arrive here Oct. 28.

Silence in October?

"Music in May," scheduled for road tour this month has been sidetracked by the Shuberts and may not go out at all.

Some of the cast of the musical holding contracts will be reassigned to other forthcoming Shubert musicals, "Greenwich Village Follies" or "Nina Rosa."

PENNY STAYING WEST

Hollywood, Oct. 1.

Ann Pennington has decided to abandon New York during the present season.

Figures pictures are more important and goes with Fox for "New Orleans Minstrels" through Leo Morrison.

RESTLESS PEGGY

Peggy Hopkins Joyce, now in New York, has authorized Edgar Allen to place her in a show.

She may become one of the principals in the new Lew Leslie "International Revue," due on Broadway in November.

Inside Stuff—Legit

(Continued from page 74)

lure for the Hub. Something between $5,000 and $6,000 gross forced Burnside to close after one week.

A belief that biz might have been even better if the show had received more than four days' advance billing. A representative hopped into the Hub and tried to do things in a circusy way in four days. It was attempting the impossible.

Pace is one of the most important factors in the staging of successful comedies and dramas. No better example of that is to be had than in "Strictly Dishonorable." The directing was done principally by Antoinette Perry who has long been of the theatre and is financially concerned with the new Brock Pemberton hit.

On the opening night Miss Perry installed a red lamp in the footlights. She had told the cast how vital the matter of pace is and said if they saw the red light blinking they would know the performance was not going as it should. The button connected with the light was never used.

Miss Perry is not the widow of August Belmont as printed in error. She is the widow of Frank Freuhoff who was the partner of Henry L. Doherty, fiscal agent for the City Service Company. The latter is one of the five largest public utility corporations in the country.

A. Raymond Gallo has coin in "Philadelphia" at the Mansfield. Since the opening the play has been rewritten and inserted is the alleged squaring of the Dot King murder case.

Objecting to the line "I'm going to have a baby—and you're elected!" most of the New York dailies turned down two-column copy offered for "Houseparty" last week. Ad ran in the New York American several days without editorial censorship on the quote from the play.

Plays by the dozen or half dozen in the old days on demand as compared to the present day writing is recalled by George M. Cohan with reference to Gus Hill, the ambitious but backward and intermittent producer. Both were in Buffalo years ago. At that time George was with his folks in vaude and known as a prolific writer of vaude skits. For the record George has been the most prolific of all vaude writers. His record stands at over 200 vaude acts, skits and sketches. One, "The Wise Guy," long played by Edmund Hayes, is still working, over 20 years old.

Hill and Cohan didn't know each other. They were in the dining room of the Tifft hotel. Friends pointed each other out. Gus walked over to Cohan, saying:

"So you are Georgie Cohan. Well, Georgie, I'll give you $200 for six plays but I must have them inside of two months."

It is getting more and more difficult to patch up the books of musical comedies which have been weighed and found wanting in this respect, by calling in book writers of reputation. There is a great shortage of book writers anyway and often those names called upon are unsuited to the task.

As a result so far this season almost all of the musical shows getting into difficulty have done so through book trouble. "Heigh Ho" was called off for this reason; "Insults of 1929" was delayed; "Great Days" was called off repeatedly. The latest is the Aarons & Freedley "Me for You," which was shelved in Detroit after five weeks rehearsal.

Owen Davis was entrusted with the writing of this book but was not suited to this type of thing. Musical comedy producers insist upon "names" as their writers and absolutely refuse to consider any musical comedy synopsis from the hands of unknowns. Therefore little new talent gets a chance in this field although it is being proved that the patching up of a show after it had gotten under way by bringing in well known people is not always successful.

The dramatic stage through its play reading departments is constantly acquiring new material from new sources but there is no equivalent in the musical comedy field.

Gradual influx of English produced shows, it seems will reach a high point this year before the current season is over. A tendency to bring over all English casts, with shows started and put on over there, has become quite pronounced with American producers.

So far there is a list of 10 all-English company's on Broadway, either here already or due to come in within the next few weeks. These include "Journey's End," lingering from last season; "Bird in Hand," "Murder on the 2nd Floor," "Many Waters," "Rope's End," "Candle Light," "Berkley Square," "The Sylva Tassie" (Irish) and two musicals, "Bitter Sweet" and "Wake Up and Dream."

Tommy Dealy, assistant to Dan Curry at the Ziegfeld, New York, died last week. His sister was formerly married to J. J. Shubert, the couple having divorced some time ago. There is a son who is being brought up by his father. Dealy was a victim of ulcers of the stomach.

Inside of the Lee Ephraim-Sir Alfred Butt wrangle that was finally settled out of court before the issue was aired, are said to have gone back to the London production of "5 o'Clock Girl." Ephraim came to the States to engage principals on behalf of United Producers, under instructions to get Shaw and Lee. They were in Chicago while Ephraim was in New York, and he tried to negotiate by wire and failed.

Ephraim also asked Louis Dreyfus to use his influence to get Ivy Tresmand for the leading role. Miss Tresmand's terms were regarded as out of the question; Ephraim then signed June, and the incident caused a breach between Ephraim and Dreyfus. It was while Butt was ostensibly trying to mend this break that the statements later alleged to be detrimental to Ephraim were made, whole incident leading to his getting out of United Productions.

An arbitration committee ruled in favor of the five members of the "Coquette" cast who held run of the play contracts for the Jed Harris production this season. The show closed in Los Angeles July 20 last, the cast being guaranteed six weeks work and getting paid for seven, when Helen Hayes, the star, withdrew in order to prepare herself for the arrival of her baby. The award of the arbitrators, $3,050, will be split up by Charles W. Waldron, Andrew Lawlor, Frederick Burton, G. Albert Smith and Una Merkel, each getting two weeks salary.

The arbitration proceedings were given wide publicity in the dailies because of the "Act of God" defense set up by Harris as the reason why Miss Hayes could not continue with the show this season. The actors based their claim for two weeks salary on the fact that their contracts contained no mention that Helen Hayes would have to be in the cast for the show to go on tour this season. This casual omission cost Jed Harris the three grand.

Charles Hertzman, general manager for Schwab and Mandel, who represented Harris on the arbitration board refused to sign the award, those of William W. Pellett and George Christie being sufficient for the decision in favor of the actors under the rules of the American Arbitration Association.

Robinson on the Line

E. G. Robinson, "Kibitzer" prominent of a year ago, has taken a quick turn the Hollywood way. Universal has him on the line for a couple of months. His first will be "Deadline," another feature on newsmen.

A Gig Player

Bernard Levy, who produces now and then has taken over the former suite of Jed Harris in the Sardi Building.

Bernie said he moved in on a hunch figuring Jed may have left some of his good luck laying around.

IRVING EDWARDS

Now headlining Interstate Circuit.
Week Sept. 28, Orpheum, New Orleans, La.
Week October 5, Georgia Theatre, Atlanta, Ga.
Direction
Harry Romm, Wayne Christie

Engagements

Mary Lawlor, "Follow Thru" (L. A. Co.).

Lea Penman, "House of Fear."

Doris Carson, "Summertime."

Edward H. Wever, Edward Arnold, Marion Waring-Manley, "Old Fashioned Girl."

Theodore, Enrica and Novello, "Vanities" (road).

Henry Wadsworth, "Every Wednesday."

Earl McDonald, "The Love Expert."

Spring Byington, "Ladies Don't Lie."

William Challee, "Mrs. Cook's Tour."

Ellie Shannon, Cecil Spooner, Clay Clement, "The House of Fear."

Clarence Derwent, "Ghost Parade."

David Wilton, "Mistress."

Lili Damita, "Tin Hats."

Edwin Bailey, "Kibitzer," Chicago.

Frank Dane, Elsa Loring, Maryan McClellan, "Take My Advice," Redpath Lyceum circuit.

William Courneen, Ruth Floyd, Marion Allen, Jackson Murray, Lance Davis, Minturn Ambassador stock, Chicago.

Virginia Zollman, Lenore Ellison, Beach stock, Grand Forks, N. D.

Dorothy Knapp, "Take It Easy."

Catherine Proctor, Donald Blakewell and Oswald Marshall, "The Ghost Parade."

Evelyn Browell, "Sketch Book."

Victor Garland and Raoul de Tisne, "Tin Hats."

Barbara Blair, "Take It Easy."

Lester Allen and Nellie Breen, "Good Old Summertime."

Claiborne Foster, Dorothy Hall, Hugh Sinclair, Percy Ames, "Other Men's Wives."

Lynne Overman, Alison Skipworth, Anne Shoemaker, Justine Chase, Frederick Truesdell, Harry Cooke, Shirley O'Hara, Mary Gildes, "Button, Button."

Leona Mariole, Walter Abel, Beatrice Hendricks, Josephine Morse, Dodson Mitchell, Dorothy Walters, Sarah Haden, Walter O. Hill, "First Mortgage."

Helen Eby Rock, Archie Foulk, Lee Chalzel, Mimi Rollins, "Take It Easy."

Collette Sisters, "G. V. F."

Harold Stern and Orchestra, "Cape Cod Follies."

Victor Garland, Raoul de Tisne, "Tin Hats."

Lou Tellegen, Helen Baxter, William Jeffreys, Clyde Vaux, "Cortez."

Ben Pollack and orchestra, "Old Summertime."

Irene Dunn, "Show Boat" (road).

Wallace Sisters, "Take It Easy."

Allan Prior, "Great Day" (Boston).

Alice Gentle in Four Films

Hollywood, Oct. 1.

Alice Gentle has been signed by Warner Brothers for four pictures for 30-31.

Understood engagement will interfere with singer's expected appearance with Metropolitan Opera in that period.

"Skidding" Off

"Skidding" has called off its road tour and folded after a two weeks' run in Boston.

Despite a forced run of one year in New York the show played to notoriously bad business in Boston, which prompted cancellation of the remainder of its road dates.

Stafe-Film Operetta

Los Angeles, Oct. 1.

Joseph Jackson is en route to New York to collaborate with Sigmund Romberg and Oscar Hammerstein, 2d, on an operetta for Arthur Hammerstein.

After the stage rights will go to Warners for film.

"New Moon" Eases Into 1st Place in Chi, $32,000—"Sign-XYZ" Good Start

Chicago, Oct. 1.

Three more shows added to the legit list but another three are set to leave soon. Weather has been fine and the leaders holding high marks. Many of the second-stringers came up in grosses to respectable figures.

"Caprice," Theatre Guild's at Blackstone, had a big first week at $22,000. Show should keep this fast pace for its three-week stay. George M. Cohan's new play "Sign—XYZ" at the Studebaker on the lake, had excellent opening week, getting very good notices and good $15,000.

"Journey's End" continues as a smash, turning them away every performance.

Other non-musicals are all making money and should stick, with the exception of "Nut Farm" at the Cort. It leaves this week, after 22 weeks. "Fire of Spring" replaces.

"Follow Thru" is in second place again, with "New Moon" now at the head of the musicals once more. "Rain or Shine" still doing only fair biz; leaves here in two weeks. "Hold Everything" coming into the house.

"Pleasure Bound" very quiet and calling it a run next week. American Opera Company coming in for four weeks, Oct. 7.

Estimates for Last Week.

"Pleasure Bound" (Majestic, 14th week)—Still off. One more week. $20,000.

"Follow Thru" (Apollo, 7th week)—Dropped about three grand and now in second place. Very good at $31,000.

"New Moon" (Great Northern, 4th week)—Strongest musical in town. Great at $32,000.

"Rain or Shine" (Grand, 4th week)—Leaves soon; never did show any real strength. $16,000.

"Nut Farm" (Cort, 21st week)—Closes this week after surprising run. Good money consistently thru the summer. $5,000.

"Kibitzer" (Woods, 5th week)—Slumped slightly after three weeks of close to capacity. $16,500.

"Jade God" (Playhouse, 3d week)—Small tariff and house. Profit at $6,000.

"Journey's End" (Adelphi, 3d week)—No doubt about this one. $4.40 top and capacity. $23,000.

"Little Accident" (Selwyn, 2d week)—Built nicely second week and up in money. Fine at $16,000.

"Perfect Alibi" (Garrick, 2nd week)—Getting carriage trade on Milne's name and English touch. Better than expected at very good $13,000.

"Sign—XYZ" (Studebaker, 1st week)—Good notices for this mystery drama. $15,000 for fine opening week.

"Caprice" (Blackstone, 1st week) Class mob and Theatre Guild, notices and subscription. Capacity $22,000.

"Fioretta" (Erlanger, 1st week)—Came in Monday night. Earl Carroll has plenty of 24-sheets out about beautiful gals.

"Kingdom of God" (Harris, 1st week)—Ethel Barrymore opened this Monday and drew ritz crowd.

"Show Boat" (Illinois, 1st week)—Comes in alone Tuesday with advance sale.

RAMBEAU CHARGES ARE DISMISSED BY EQUITY

Equity's Council at yesterday's session dismissed charges against Marjorie Rambeau which pended as the result of ringing down the curtain on "Rain" at the Fulton theatre stock, Oakland, Cal., last spring.

From the coast, George Eby who conducts the stock denied that he had ever filed charges against Miss Rambeau. Eby said he made a report in a routine manner and that after she had reimbursed him to the extent of some $138. The coast showman further claimed the trouble was not aided by the attitude of Theodore Hale, the Equity representative in San Francisco and that he had no desire to injure Miss Rambeau.

The Council ruling was: "In view of the fact that there is a conflict of statements which creates more than a reasonable doubt as to whether the bringing down of the curtain at the Fulton, Oakland, during the performance of 'Rain,' was due to willful indulgence by Miss Rambeau, as charged by the management, or due to Miss Rambeau's illness as maintained by her and further in view of the express refusal of Mr. Eby to prosecute the charges, your committee reports to the Council and recommends no action be taken and the charges be tabled."

Equity and A. F. L.

Equity's fight to organize the talking picture field will not come up at the American Federation of Labor convention, which goes into session at Toronto next week. The matter is regarded as an internal affair at this time.

Frank Gillmore or Paul Dulzell will be sent to the convention as a delegate, depending on developments in the Equity situation.

REVISING A. & F. SHOW

"Me for You," new Aarons and Freedley show, folded Saturday at the Shubert, Detroit, after two weeks of bust biz.

Musical is being brought back to New York for revision.

Brooke East for Staging

Hollywood, Oct. 1.

Clifford Brooke is en route to New York to direct Anne Nichols' new play, "She Walked Home."

Upon completion of this, Brooke returns here to resume his picture contract with M-G.

"Tabloid" Is Satire

"Tabloid," satire on the newspaper racket, by Guy Lee, is next for Jones & Green, who will put it in rehearsal two weeks hence.

The piece was tried out by stock in Greenwich, Conn.

Inez Norton's Story

Inez Norton, former "Follies" girl, who was the woman involved in the Rothstein case, is writing a story of her life. It will run serially through the King's Feature Service.

John Wrays Plays

Hollywood, Oct. 1.

John Wray has completed retakes on "New York Nights," Norma Talmadge's picture.

He returns to New York to work on two plays.

Ulric-Bickford Cast

Lenore Ulric and Charles Bickford, together in "South Sea Rose" (Fox) leave for New York at the completion of this picture to rehearse "The Sandy Hooker."

Balto Yiddish Stock

Baltimore, Oct. 1.

Embassy Theatre here reopened as a Yiddish playhouse. Under direction of M. Schorr.

E. W. Crosley Taylor, general manager of the Alhambra theatre, Glasgow, Scotland, arrived in New York this week on a combined business and pleasure trip. Alhambra plays legit musicals booked out of London.

SINGER'S BREAK

Hollywood, Oct. 1.

Fred Scott, now heading the male players in "The Grand Parade," (Pathe) has been selected by the Los Angeles Oratorical society to sing the leading part in their annual production of Handel's "The Messiah."

Scott, a tenor, is playing his first picture after working around town as a truck driver and gas station attendant to pay his way through vocal schools.

Haitian's Play

Theophile Salnava, grandson of a former president of the Haitian republic, now in New York, brought along a new play which several New York producers are considering for production.

It's entitled "Yo Yo and Tams," comedy.

John Breedon Returns

Hollywood, Oct. 1.

Upon termination of his contract with Fox, John Breedon, juvenile, left for New York to play in "Alien Breed." This is Crosby Gaige's show.

"Harlem's" All Equity

"Harlem," with an all-Equity cast, is routed for a road tour.

A late acquisition as a principal last week was Alma Smith.

Rasch Girls in "Hats"

Albertina Rasch units of girls goes into "Tin Hats," Connolly-Swanstrom musical.

"Dishonorable" Rated Smash Hit; New Comedy Got $19,000 1st Full Wk.

A check-up of the new season's stage productions showed that there were 15 murder or mystery plays presented up to Sept. 28.

One closed immediately, at least one more will be taken off this week and the others will have to fight it out. Only two or three are rated having much chance.

Among the eight arrivals on Broadway last week, three are regarded as potential money attractions. "Scandals" went into the list's leadership, getting better than $50,000, with the aid of a highly scaled premiere at the Apollo. "Many Waters," English importation at the Elliott, was rated a lower floor draw but balcony activity was indicated too. Got $8,200 in five performances and a weekly pace of $14,000 or more is anticipated. "Subway Express" drew difference of opinion but $11,000 in cash on seven performances at the Liberty and is figured a $14,000 show. The first full week of "Rope's End" at the Masque showed promise, the takings of that British thriller being $12,000.

Last week's others didn't fare so well. "Sweet Land of Liberty" was swiftly removed from the Knickerbocker, without explanation; "Scotland Yard" appears to be doubtful of a run at the Harris; more plainly is the same indicated for "See Naples and Die" at the Vanderbilt; "The Love Expert," Wallack's, and "Mountain Fury" at the little President got scant mention, while in Hoboken "Star of Bengal" will cause no influx from this side of the river. Something called "Kansas City Kitty" died in three days in the Village.

Dramas

"Wise Child" remains out in front of the non-musicals at $23,000; "Journey's End," a holdover, again clicked $20,000; "Strictly Dishonorable," the new comedy smash hit, $19,000 its first full week, as figured; "Gambling" held its pace, getting as much or slightly more; "Street Scene" also capacity at $18,000, and should stick with the leaders indefinitely; "Scarlet Pages" eased off, but got around $15,000; "Bird in Hand" okay at $13,000; "Let Us Be Gay," $12,000; "Soldiers and Women" a bit better at $11,000; "Remote Control" slipped to $10,000; "Murder on the Second Floor" under $7,500. Warm weather and perhaps other factors affected trade generally last week.

"Whoopee" at $40,000 did excellently for holdover musical; "Sweet Adeline" is in the contending position among the musicals, doing capacity, $42,000; "Street Singer," easy fourth, also doing big, $34,000; "Sketch Book," $33,000; "Follow Thru," $32,000; "The Little Show" still capacity, over $25,000; same figure approximated by "Almanac" and "A Night in Venice"; "The New Moon," $23,000; "Cape Cod Follies" moved to Casino for cut rating; "Hot Chocolates, $12,000.

"Nigger Rich" (changed to "The Big Shot") also suddenly removed Saturday leaving the Royale dark.

The closing list numbers 10 shows the others being: "Show Girl", Ziegfeld; "Hold Everything," Broadhurst; "Hawk Island," Longacre; "Strong Man's House," Ambassador; "The Commodore Marries," Plymouth; "The Camel Through the Needle's Eye," Guild; in addition "Sweethearts," revival, Jolson's and "Jerry for Short" announced to leave the Waldorf last week. All due to close at end of the week.

New Shows

Incoming next week are: "Great Day," reopening the Cosmopolitan; "June Moon," Broadhurst; "Jenny," Booth; "Karl and Anna," Guild; "House of Fear," Republic; "Mlle. Bourrat," 14th Street (Civic Repertory); "Ladies Don't Lie," Gallo; "Reborn," due into Waldorf if troubles are ironed out and "Mlle. Modiste," revival, at Jolson's. "The First Mortgage," may be among the possibilities.

No Road "Chocolates"

Connie and George Immerman, producers of "Hot Chocolates" at the Hudson, have shuffled plans and have temporarily, if not permanently, abandoned plans for the duplicate company of the colored musical which they had been lining up the past month.

Ethel Waters, who was to head the road "Hot Chocolates," grew tired of waiting and has gone back to vaudeville.

'INTERLUDE' PACKS 'EM, $26,000, MINNEAPOLIS

Minneapolis, Oct. 1.

The two legitimate houses, Metropolitan and Shubert, reversed the usual order of things and took the limelight away from the movie and vaudeville theatres last week. Both houses played to capacity.

The Metropolitan, with "Strange Interlude," got $26,000, the full limit possible for the six nights at a stiff $4.40 scale. "Dracula" brought $7,500 into the Shubert (Bainbridge dramatic stock). That's all the latter house could do at its $1 scale.

Last Week Estimates

Metropolitan—(L.N. Scott) (1,800; $1-$4.40) "Strange Interlude" (Theatre Guild). Turned people away at every one of six performances. Great publicity and exploitation. About $26,000.

Shubert — (Bainbridge dramatic stock) (1,400; 35-$1) "Dracula." Company and show made great hit. Helped by fact that road company had been at Metropolitan at $2.50 scale a few weeks ago. Turned people away at each of 10 performances; $7,500.

Frisco Grosses

San Francisco, Oct. 1.

Fair was rule among most of the legits last week. Only one, "After Dark," at the Geary fourth week got a gross satisfactory.

"After Dark" did $10,000 at $2. "Lulu Belle," at the Curran, piled up but $12,000, considered low for this show's heavy nut.

Duffy's President, with "Palmy Days," got a walloping, barely reaching $3,000. His Alcazar, with "The Skyrocket," not much better with $4,200.

Columbia showing "Hollywood Revue," road show picture, held up fairly at $8,500.

Sid Goldtree's tiny Green Street in second week of "The Flat Tire" pulled in $2,000. Cops haven't yet been around to look it over.

Capitol, with the all-colored Lafayette Players, folded up after one week.

Trouble began to brew here last week for the promoters of the Freiburg Passion Play, which was scheduled for presentation in the Municipal Auditorium.

Ellison & White, concert managers, sponsoring the venture, stated there was nothing objectionable and the play will be staged on the date announced.

Legits in Boston

Boston, Oct. 1.

It wasn't a bad week at all. Especially the musicals got a good break. Week wound up with but one show, "Jarnegan," below $10,000. After Richard Bennett's hot curtain speeches of Saturday night show would have been a record buster if it had stayed on.

Estimates for Last Week

"Animal Crackers"—Shubert, 2d week. Led town with $32,000. Two more weeks.

"Courage"—Wilbur, 1st week. Final week "Jarnegan" to $8,000, off about $2,000.

"Jealousy"—Plymouth (2d week). Surprisingly good, about $10,000.

"Follow Thru"—Majestic, (5th week). Still up with leaders, last week about $25,000.

"Great Day"—Colonial (last week). Not hit, but holding on at $14,000.

"Black Crook"—Apollo (last week). $15,000.

Hammerstein Settles

Eddie Mayo, heading kid harmonica band in vaude, has settled his claim against Arthur Hammerstein for $1,200. The matter was to have been arbitrated.

Mayo's claim involved a contract which he held for the road tour of "Good Boy" for this season. When Hammerstein decided to abandon the road tour Mayo squawked and claimed two weeks salary.

Ruggles East

Los Angeles, Oct. 1.

Wesley Ruggles is eastward-bound on a leave of absence from Radio. That takes him off the Bebe Daniels picture, "Wild Heart," with no one as yet substituted.

Ruggles will do another for Radio upon his return to the coast.

MITZI MAYFAIR

The Los Angeles "Record" said: "If I didn't have other responsibilities I would engage a seat every night to 'Harry Carroll's Revue' just to see Mitzi Mayfair. She is one of the most charming personalities on the stage today. She is a beautifully finished performer—with a distinct and beautiful genius.

Direction WILLIAM MORRIS

L. A. Grosses

Los Angeles, Oct. 1.

Charlotte Greenwood's "She Couldn't Say No" seems to be the b. o. bet of the town. It has averaged better than $7,000 a week for seven weeks at the El Capitan. Indications are that the show will break the Duffy long run record by going until Dec. 1. For the week just ended the take was $7,300.

Harry Carroll's Revue continued as the top mounter of the town. Trade dropped a couple of grand from opening week but $12,000 okay, including the Saturday midnite show. With the Mason, Biltmore, and Belasco closed the heavy money went to the Hollywood group of houses. Vine Street and "The Genius" hopped to a bit over $7,000. "Rejuvenation of Aunt Mary" started for the skids on its fifth week for around $5,400. "Climax" is being readied to follow.

Current week has only one opening, "Moon Madness," at the Figueroa Playhouse tomorrow night (Wednesday). "Bad Babies" pulled out after six weeks at around $5,100.

Biltmore and Belasco will pull up the shades Oct. 7. At the former house "After Dark" will be the attraction while "Lulu Belle" will tenant the latter indefinitely. Majestic, dark for two months, re-opened Friday night. With E. E. Horton on the boards again in "The Command Performance," it got around $4,800 on the first four performances. "The Sap," at the President, was only lukewarm; $4,900. "Big Gamble" still lingers at the Egan though the gross for the sixth week was but $700. Tom Kress, who operates the house and show, claims there's a profit at that figure in this 338 seater.

Estimates for Last Week

Egan — "The Big Gamble" (6th week). Operating on coffee and cake, but house claimed profit with $700.

El Capitan — "She Couldn't Say No" (7th week). Seems to be outstanding money getter in town; at bargain prices; $7,300.

Figueroa Playhouse — "Bad Babies' (6th and final week). Pulled when take dropped to around $5,100; "Moon Madness" underlined for Oct. 2.

Music Box—Harry Carroll's Revue (2nd week). Weekend trade top heavy and Saturday midnites sell out at $2.50, 50 cents over regular scale; $12,000.

Hollywood Playhouse — "Rejuvenation of Aunt Mary" (5th week). Starting to low; around $4,900.

Majestic — "Command Performance" (1st week—3 days). E. E. Horton and his following; $4,800.

President—"The Sap" (5th week). Taylor Holmes beginning to wash up; $4,900.

Vine Street—"The Youngest" (3rd week). Douglas Fairbanks, Jr., just over $7,000.

Road "Street Scene" Off

William A. Brady has abrogated plans for several road companies of "Street Scene."

Brady has called off the Chicago company and has decided to abandon others planned to hold key city spots, for the original company when it terminates its New York run at the Playhouse.

President, Seattle, Relit

Seattle, Oct. 1.

Dark 9 months, the President opened Sunday with Henry Duffy stock in "The First Year." Biz good.

Henry Duffy and Dale Winter were leads.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3

"Almanac," Erlanger's (8th week) (R-1,520-$5.50). Business after good start eased off last week, probably because of warm weather; revue around $25,000, and sticking.

"Among The Married," Bijou (1st week) (C-605-$3). Presented by Philip Goodman; written by Vincent Lawrence; opens Thursday (Oct. 3).

"Bird In Hand," Barrymore (27th week) (CD-1,909-$3.85). Looks sure to last until Jan. 1 and may move to another house then, Ethel Barrymore starting her season at that time; English comedy over $13,000 last week.

"Candle Light," Empire (1st week) (CD-1,093-$3.85). Presented by Gilbert Miller; written by P. G. Wodehouse; rated highly in England; Gertrude Lawrence starred; opened Monday.

"Cape Cod Follies," Casino (3rd week) (R-1,365; $4.40). Moved here from Bijou Monday; had gone into cut rates immediately after opening; more cut rates here because larger house.

"Divided Honors," Forrest (1st week) (C-1,015-$3). Presented independently; written by Winnie Baldwin (formerly of vaudeville team of Bronson and Baldwin); opened Monday.

"Follow Thru," Chanin's 46th St. (39th week) (M-1,413-$5.50). Nothing to complain about; little variation in excellent pace; about $32,000 last week.

"Fiesta," Garrick (3rd week) (D-537-$3). Village group sticking with this show for a time; little coin; is first of subscription season.

"Gambling," Fulton (6th week) (CD-913-$3.85). First of the dramatic hits and going along to great gates; business last week again $19,000 or more.

"Hawk Island," Longacre (3rd week) (CD-1,019-$3). Final week; just one of the many mystery plays.

"Hold Everything," Broadhurst (52nd week) (M-1,118-$5.50). Final week; had made a year's run of it; one of last season's most popular musicals; $25,000; "June Moon" next week.

"Hot Chocolate," Hudson (16th week) (R-1,094-$3). Colored revue is going along to fairly good trade and is figured to stay through autumn; $12,000.

"Houseparty," Cort (4th week) (D-1,043-$3). Moved here from Knickerbocker with change in management; guaranteeing house for three weeks; "Maggie The Magnificent" due soon.

"Hundred Years Old," Lyceum (1st week) (D-957-$3.85). Presented by Gilbert Miller; adaptation from the Spanish by Helen and Harley Granville-Barker; Otis Skinner starred; opened Tuesday.

"It's A Wise Child," Belasco (9th week) (C-1,050-$3.85). Stays out in front of the non-musicals; capacity right along and great weekly grosses average $23,000.

"Jerry for Short," Waldorf (8th week) (C-1,101-$3). Final week; was slated to leave but labor trouble reported keeping dark some houses booked; "Reborn" due next week; "House of Fear" listed to follow, goes to Republic.

"Journey's End," Miller's (29th week) (C-946-$4.40). May span the new season despite being a holdover; one of the strongest dramatic entrants in years; around $20,000 mark.

"Let Us Be Gay," Little (33rd week) (C-530-$4.40). Like most on the list pace eased off somewhat last week; however between $11,000 and $12,000.

"Many Waters," Maxine Elliot (2nd week) (CD-924-$3.85). English show and "Scandals" stood out among last week's arrivals; started at mid-week, with capacity drawn on lower floor there after; $8,200 in five performances; should jump to $14,000 this week.

"Murder on the Second Floor," Eltinge (4th week) (D-892-$3). Agency buy protecting this English mystery piece; extends for eight weeks which is probable length of stay; about $7,500.

"Night in Venice," Majestic (20th week (R-1,176-$5.50). Few new musicals have arrived which gives the holdovers a better chance; this one around $25,000.

"Nigger Rich," Royale (CD-1,118-$3). Was taken off last Saturday; stayed but a week and two days.

"Philadelphia," Mansfield (3rd week) (CD-1,050-$3). Doesn't seem to have a chance; second week's trade not over $3,000.

"Remote Control," 48th St. (4th week) (D-969-$3). Novelty in mystery plays is expected to stick; started climbing but eased off somewhat last week; $10,000.

"Rope's End," Masque (3rd week) D-700-$3). This English murder play should make the grade on excellence of performance; got about $12,000 first week; matinees weak but gross very good for this house.

"Scandals," Apollo (2nd week) (R-1,168-$5.50). New leader, gross for first week topping the field; first night's takings $13,000 which accounted for total of over $50,000.

"See Naples and Die," Vanderbilt (2nd week) (CD-771-$3). Started late last week with sharp difference of opinion; notices not good.

"Scarlet Pages," Morosco (4th week) (D-906-$3.85). Steady box office selling indicates popular appeal of this meller; last week estimated at $15,000.

"Scotland Yard," Harris (2nd week) (D-1,051-$3). Opened last Friday with fair response on Saturday; some of the notices markedly adverse.

"Show Girl," Ziegfeld (14th week) (M-1,622-$6.60). Final week; started okay but eased off to a little over $30,000 which was not enough because of salary cost; house dark until Nov. 4, then "Bitter Sweet."

"Sketch Book," 44th Street (14th week (R-1,385-$6.60). Moved here Monday from the Carroll which goes to RKO for picture exploitation; revue one of the best draws in town; $33,000.

"Soldiers and Women," Ritz (5th week) (CD-945-$3). Somewhat better last week at a bit under $11,000 but still needs building to last.

"Street Scene," Playhouse (39th week) (D-879-$3.85). Like "Journey's End" holdover dramatic smash continues to draw capacity trade; weekly pace approximately $18,000.

"Strong Man's House," Ambassador (3rd week) (CD-1,200-$3). Final week; got $800 to $900 a night which doesn't mean anything.

"Subway Express," Liberty (2nd week) (D-1,202-$3). A mystery play that is expected to land; in first seven performances the gross was $11,000 and much better indicated this week.

"Sweet Adeline," Hammerstein's (5th week) (M-1,265-$6.60). Sells out every performance and rated the most solid of the new musicals; right around $42,000 every Saturday night.

"Sweet Land of Liberty," Knickerbocker (D-1,412-$3). Was taken off last Saturday night; management appears to have walked away from it.

"Strictly Dishonorable," Avon (3rd week) (C-830-$3.85). New comedy smash; got $19,000 first full week and looks like a cinch until next summer.

"The Commodore Marries," Plymouth (5th week) (D-1,042-$3.85). Final week; looked as though this one would land; house will get "The Channel Road," Oct. 17.

"The Camel Through the Needle's Eye," Guild (25th week) (D-914-$3). Final week; new attraction "Karl and Anna" next week.

"The Criminal Code," National (1st week) (D-1,164-$3). Presented by William Harris; first production by him for some time; written by Martin Flavin; opens tonight (Oct. 2).

"The Little Show," Music Box (23rd week) (R-1,000-$4.40). Very little difference in weekly pace; weather slightly affected matinees, but taking again well over $25,000.

"The Love Expert," Wallack's (2nd week) (C-770-$3). Just for cut rate and pass money.

"The New Moon," Imperial (55th week) (O-1,446-$5.50). Still making money; gross last week around $23,000 and long run operetta should last until Thanksgiving.

"The Street Singer," Shubert (3rd week) (M-1,395-$5.50). Virtually capacity claimed for this new musical with the gross last week estimated around $34,000.

"Whoopee," New Amsterdam (41st week) (M-1,702-$5.50). Has been leading Broadway for virtually the entire run; last week $40,000; good until Thanksgiving or later.

Special Attractions—Little Theatres

"Town Boy," Belmont; presented by Charles Harris; opens Friday (Oct. 4).

"Ladies Leave," Hopkins; presented by Charles Hopkins; opened Tuesday.

"Mountain Fury," President; 2nd week.

"Star of Bengal," Lyric, Hoboken.

"Porgy," Beck; leaves Saturday.

"Sweethearts," Jolson; revival; "Mlle. Modiste" next week.

Civic Repertory, 14th Street.

"After Dark," Rialto, Hoboken; revival; 43rd week.

Literati

Dailies and Theatres

Publishers of dailies are digging into the matter of amusements as of actual reader interest. There appears to be a marked difference over the subject. It may go to a general conference.

What the publishers mostly want to know from the story is whether they are printing publicity news in their amusement columns that the theatre or producer should advertise instead, or, if there is a reader demand for that sort of information, why not extend the amusement columns?

The controversy could be termed the modern and old-fashioned idea of the theatre. In the modern way the publisher theorizes that if the vast space given to sports in the dailies is for men only, why should there not be as much devoted to women readers, if the women dote on their screen and stage favorites to that extent?

Perhaps the publishers are unaware of it, but the Sunday amusement display pages of their papers are the most widely read department of any paper.

In a discussion of this nature statistics are the most reliable. There are no really accurate statistics of almost anything in the rushing show business of today. But Variety, guessing at everything, thinks there are 70,000,000 theatre patrons in America. Of these 50,000,000 attend the theatre weekly and, of course, in the vast majority, the picture theatre.

This country has 120,000,000. Dividing that by half, as the easiest way, to get the number of males, there are 60,000,000 men and boys. From that number deduct the too youthful to be interested in sports, and subtract the men and boys paying no attention to sports, but add possibly 5,000,000 women and girls throughout the land reading sports for one reason or another. And the net likely will be at a most liberal estimate 25,000,000 reading the sports pages daily.

With the difference that men as well as women like to read and talk about actors. Only men and boys talk sports.

For reader-interest and circulation there is nothing a daily has today so strongly entrenched as the amusement page. It goes far beyond the paper's circulation for stock reports or the women's page or sports. For the theatre is the national spotlight for everyone, regardless.

Always excepting that daily which interjects a "policy" into the amusements or battles with the local theatre manager, without thought of its readers. With the usual result that the local daily giving the most attention to the theatre, locally or nationally, is the one most often found in the home, whether a morning or evening daily.

The old-fashioned way of dailies handling amusements is the extinct "line for line" idea, ads against reading matter. That's as old-fashioned as the Shuberts' methods, those newspaper fighters for years who also looked upon the dollar and the cent until the Shuberts have had to go to pictures for first aid in a merger now formed.

The Shuberts may be contrasted with the former daily idea, for both are as antique as anything can be in either division. The Shuberts threatened the business department of the daily and the bus. mgr. got to the m. e., if the Shuberts did not go directly to the m. e., which they often have done. Until New York critics on the daillies, at least some of them, have grown to believe that it's better to sidestep on a Shubert show than be continually on the m. e.'s carpet. Not report, but from fact, with Variety so informed by at least two well known critics on metropolitan dailies.

With the New York tabs, meanwhile building up leading circulations and mostly through stage news. A Peacox murder trial isn't an everyday occurrence, so the tabs had to depend upon the stage or screen and both. With the Shuberts fading as surely with their blackjack way as are the dailies which will not recognize the theatre.

Of course it is not suggested that a standard size daily shall follow the tabs in the theatre news it looks for or in the way handled. But pure show news, of its pictures, plays and people, people particularly, well edited with the dub stuff out, must command a reader interest. And the publicity men of the picture business are as different in their press matter methods also as against the old-time legit or vaude press work as the latter's employers are behind the picture theatre operation. The picture p. a. wants his stuff printed. A free lance p. a. may "plant" or "job," but that goes with the editing. And a marriage or engagement in Hollywood is not the hottest spot news any day, despite the tabs.

With the local daily always disregarding the local theatre or its advertising in favor of theatre news—the reader-theatre-patron is far more important.

Theatrical Books

At least four New York dramatic critics will have books published this fall. They are Gilbert Seldes, Graphic, who will have "The Movies and the Talkies" issued by Lippincott; John Anderson, Evening Journal, whose "Box Office" is to be published by Cape & Smith; John Mason Brown, Evening Post's new critic, whose "Upstage" will be published by W. W. Norton & Co., and the annual "Best Plays of 1928-29," by Burns Mantle, Daily News, to be printed by Dodd, Mead.

Stage people's biographies to be issued are "My Life of Magic," published by Dorrance & Co., in which Thurston tells all, and Constance Collier's own story, "Harlequinade," to be brought out by a British publisher. Also Texas Guinan's "Hello, Sucker."

New books on the theatre to appear soon are "The Revolt of the Actors," by Alfred Harding, publicity manager for Equity and editor of its monthly magazine, in which he tells the story of Equity. William Morrow will publish. "The Theatre Guild: The First 10 Years," is by Walter Prichard Eaton. Brentano is the publisher. Sanford E. Stanton, the producer, has written a book on play producing, called "Theatre Management." It has a foreword by Charles B. Dillingham.

Long-McIntyre's Annual

Ray Long and O. O. McIntyre are sailing on the "Bremen" Dec. 15 for Germany. They will be accompanied by their wives and W. C. Hogg, of New York and Houston. Mr. and Mrs. Roy W. Howard, who are making a trip around the world, will join them in London, attending Mr. and Mrs. Frazier Hunt's Christmas week house party in that town.

For Dayton, O., Publishers

Difficulties between Dayton (O.), newspaper publishers and department store advertisers over the establishment of a shopping news sheet by the latter settled. Dayton newspapers are again accepting department store advertising and the latter have agreed to give up the shopping news.

Department store advertisers there are not entirely pleased by the action of the newspaper publishers in refusing their advertising because of the shopping news and are flirting with a New York newspaperman to start a new daily.

This will probably be news to the Dayton publishers, headed by ex-Gov. Cox, who claim the outcome of the disagreement as a victory. While not financing the proposed new daily, the Dayton department stores will throw it full strength in advertising, with substantial reduction of space in the other papers.

Outhouse Literature

Publishers are being swamped with literature of the pre-plumbing era. It is in consequence of Chic Sale's success with "The Specialist," nearing 500,000 sales.

Directly on the heels of "The Specialist" obtruded Bob Sherwood's "Hold Everything," 10,000 copies of which were sold for $1 apiece at the first printing. Horace Liveright was in receipt of a Mss. of novel-length last week, an obvious imitation.

Newspaper Barons at War

When Lord Rothermere, who owns "Daily Mail," "Evening News," "Sunday Dispatch" and some more newspapers, decided to break into the provinces with local morning and evening sheets, and started buying some of the old ones in the north of England, Lord Camrose, who controls Allied Newspapers group and has held the provincial field, got sore.

Camrose also owns "Daily Sketch" and "Sunday Graphic," two tabs operating in London. Gambling on a bank practice not to advance money while there is any sort of industrial war on between two big groups in any business, Camrose is credited with having secured all the dough he wanted and then started after Rothermere.

Battle began in Newcastle, where Rothermere bought an evening paper. Camrose was already in the field with one he had owned quite a while, and a circulation fight started.

Camrose made a good guess, and Rothermere found the banks sitting tight on the cash. Stories leaked into the city his newspaper group was short on ready dough, and his stocks took a flop on the market. Rothermere steadied this by issuing a broadcast statement his papers had made twice as much profit this year as last, and stocks rallied.

Now the banks and the city are waiting for Rothermere to come through with dividend and balance sheet demonstration these profits exist, sitting pat on no advances meantime.

BABE EGAN

In Berlin

At Ambasadeur Cafe, doubling the Kabaret De Komiker entire month of October. It might be of interest to my friends in the United States to know I have received offers from practically every country in the world, including return engagements throughout Europe.

But will be home soon.

Direction NORMAN JEFFERIES, Philadelphia.

That "Act of God"

That "Act of God" defense hung onto Jed Harris in the Helen Hayes-"Coquette" claim for salaries by actors of the laid-off company was the fertile thought of a lively reporter who called at the offices of Equity. Looking for a story, the newspaper man wanted to know how Harris, in Europe, could answer the actors' claims.

The Equityite said he didn't know.

"Perhaps," suggested the reporter, "he might claim an act of God as allowed in the contract for a breach?"

"Perhaps he might," answered the Equity man.

That's all, excepting the freedom with which the tabs dug into it, to the embarrassment of Miss Hayes and her husband, Charlie MacArthur.

Life, Liberty and Variety

A solicitor on the west coast alleging he represented a St. Louis agency, has been offering a combination subscription for $21 to "Life," "Liberty" and Variety. No authorization from Variety, but the combination of titles selected is funnier.

Name of the agency in St. Louis given as the H. & C. Periodical Exchange. Unknown in that city.

Column Title Suit

Lee Posner, former columnist on the Morning Telegraph, has instituted action for plagiarism against the Cotton Club, Dan Healy, proprietor, and Jimmy McCue and Dorothy Fields, music and lyric writers for the use of the title "Harlemania" for the Cotton Club's revue.

Posner conducted a column entitled "Harlemania," which he copyrighted, in the Telegraph from May 6 to Oct. 28, 1928. This is the first plagiarism suit ever instituted over the title of a newspaper column.

D. A. C.'s Year Book

Only writer represented in the D. A. C. News this month is Bob Benchley, with a humorous message to Detroit Athletic Club members. Current issue is the year book. Outside of Benchley's article it is devoted entirely to statistical information about the club.

Through a Porthole

Barney Rogers, formerly court reporter for the New York City News and recently returned from Germany, after he had stowawayed, is doing general work for the Evening Journal.

Barney covered the Tombs Court for several years for the City News. He quit to take a much needed sea voyage. Having no funds, Rogers, undeterred, boarded a liner.

He kept his plans secret, and also his hiding place aboard ship until discovered. He was then put to work. Barney got material for a good yarn that he wrote for a Brooklyn daily.

Barney says he saw Germany through a porthole.

'vanity fair" Like This

"Vanity Fair" is omitting capital letters from its heads in its new make-up exposed to the world in the October issue. New style brings the swank glazed paper periodical closer to the modern trend of magazine make-up identified with "The New Yorker."

Liveright's Contradiction

Horace Liveright's statement that he is reading books by new writers has been contradicted. A New York newspaperman with a first novel wrote Liveright asking him whether he'd read it. A long letter in reply stated the publisher didn't want to look at the book.

He recently announced the first unsolicited book published by him in two years.

Y. M. C. A.'s Film Critic

West Side Y. M. C. A. is running film reviews, seriously appraising the Broadway releases for its weekly bulletin.

Odd angle is that the amateur critic, Edward Malkin, seems exceptionally well informed on screen matters.

Well?

"Lousy" hit the staid, selective language of the "Evening Post." The word appeared in a brief credited to the conservative newspaper's aviation editor, Bruce Gould, who is accorded the distinction by that paper of being a writer of some ability, having authored "Man's Estate," one of the Theatre Guild's productions of last season.

Gould used the word in a review on the Columbia picture, "Flight."

Wahoo Songs

McCaulay & Co. has released a book called "Songs My Mother Never Taught to Me," a collection of marching ballads and trench ditties, using all the words. Abian Walgren of Stars and Stripes, and Jack Niles were the compilers. Walgren is better known as Waly, the artist.

Nite Club Infringement

Lee Posner who wrote Sunday stories for the "Morning Telegraph" under the title "Harlemania" has started suit against the Cotton Club, with Dan Healy, Dorothy Fields and Jimmy McHugh named as co-defendants. Posner claims copyright to the term "Harlemania," alleges plagiarism and asks $50,000 damages.

The term is used in a number in the floor show of the Harlem night club.

The show has been running about five months.

Not So Good

"Romance," since its consolidation with "Everybody's," is reported as not faring so well. Henry LaCossett is no longer editor. New appointment will be made soon, probably a woman, the publishers deciding on a feminine angle in another attempt to put the mag across.

Borrower's Good Memory

Fifteen years ago Frank Ward O'Malley borrowed Frank Wilstach's copy of "The Letters of Mildred's Mother to Mildred." Last week the second Frank was rejoicing over the first Frank's excellent memory.

Limitations

A paragrapher on one of the New York dailies is limited in news matter to everything but exclusives, and slang in the department is barred. Politics? Ba-be!

"Scarface" Is Capone

Armitage Trail's "The Gun Girl" is to appear in book form. It will be titled "Scarface." Although straight fiction the notorious Al Capone is a principal character. Story ran serially in "Underworld" magazine. The book is to be published by Edward J. Clode.

Howey Out

Wally Howey left the m. e. post of the New York "Daily Mirror" abruptly last week. He is supposed to be on vacation.

E. H. Gauvereau, formerly with Macfadden's "Graphic" and recently going over to the "Mirror" under some kind of a deal, is now in charge of the "Mirror."

"Judge's" Bridge Gag

"Judge" pulled a unique publicity stunt in staging a bridge game under the direction of their expert, Ralph Whitehead, in a store window of Bloomingdale's. Sound pictures were made of the stunt.

"Judge" has concentrated upon bridge contests for circulation-building.

"Mirror's" Peacox Buy

Life story of Earl Peacox, self-admitted "torch" murderer of his wife, currently running in the New York "Daily Mirror" and advertised credited to Belasco, was written last spring, when the case was first brought up, by Gene Fowler, scribe.

Fowler was hired by Walter Howey to write the yarn after arrangements had been made with Peacox' lawyer. The Belasco tieup was figured to disguise the story as an out and out ghosted buy, with Belasco only in for such publicity as this stuff in the way it has been handled can give him, if it does.

"Mirror" spread it all over the front page, in type with but sparse pictures, making it as raw as the page will stand, and sending the "Mirror" into the spot formerly held by Macfadden's "Graphic" among all tabs.

Confidential

Ben Serkowich, editor of "Publix Opinion," confidential official organ of the Publix Circuit, has a new assistant. He is Ned Williams formerly with the "Evening Journal." Williams is to replace J. Albert Hirsch, who claims to have enough money now to spend it for a year in Europe.

That "confidential" business about "Publix Opinion" is a gag. Serke will admit that much for a good cigar—but it must be a good cigar. Serke comes from Chicago; that's why he smokes cigars. He'll get the cig habit hanging 'round soon enough.

Where Hirsch got dough enough to blow after working on a confidential house organ is probably and really strictly confidential. There was nothing to split in that except the work, and Serke split that before he started.

Praise for Vidor Film

King Vidor is paid extraordinary tribute for his all-negro picture, "Hallelujah," made for Metro, in an editorial symposium in the Literary Digest of this week (Oct. 5). The article covers four pages and after breaking into praise of the director followed by lengthy quotes from several New York picture critics, and dissertations by negro representatives.

Quotes from white and colored dissenters are also printed, including two negro clerics' defense of the picture. The article winds up with a statement from Vidor himself on how he assembled and produced the film.

Theatre Adv. Dept.

Lord, Thomas & Logan, advertising specialists, have inaugurated a theatrical department. Assisting Buck Gallop, a vice-president, in its promotion are Jack Pegler, formerly with the Hanff-Metzger company, which is doing special work for Paramount and Barrett McCormack, ex-Patheite.

The new LTL departure was inspired by its handling Radio Pictures' account for the $2 stands.

"Wedding Ring" Title

Beth Brown has completed another novel called "Wedding Ring." Shortly due for the counters.

Miss Brown's "Applause" story is to go on the screen next week as a $2 picture, made by Paramount.

Self Endorsement

Last week's newspaper advertisements of "Ladies and Gents," the novel by Vera Caspary, carried an endorsement of the book by "Gotham Life." Latter is a give-away edited by Miss Caspary.

Howard Looney, former manager of the Clinton Square theatre in Albany, has returned to newspaper work in the advertising department of the "Union Star." Clinton Square was closed.

Al King, who did book reviews for the New York Sun and Brooklyn Eagle, has become a book publisher.

London as It Looks

By Hannen Swaffer

London, Sept. 20.

"Open Your Eyes," a musical show written and put on by Fred Jackson, the American who wrote "Stop Flirting" and Delysia's straight play, "Her Past," has just ended in disaster after a three-weeks tour which started with borrowing $10,000 from Moss's Empires before the scenery and company could leave London, went on with rows, arguments and threatened fights on the stage, and the borrowing of more money from Moss's Empires to pay salaries at Newcastle, and then general collapse.

Now this was not one of those ordinary touring bogus shows we hear so much about, but a concern which had hired Joe Coyne, Robert Hale, Marie Burke, Vera Pearce and Geoffrey Gwyther, all well-known people!

Maybe a Bill

Robert Young, a Labor M. P., who used to be an actor, is now proposing a Bill in Parliament for the enforcing of regulations upon managers. Frank Rose, M. P. who died last year, tried to get a Bill through, but in vain. Now that Ramsay MacDonald's Government is in power, it seems more hopeful.

About Time to Know Better

This is the second time in a few months that Moss's Empires, a mammoth concern, has been caught in this way—I mean by a producer who suddenly declared he could not open in one of their theatres unless they paid for the scenery and costumes.

The other case was "Running Wild."

End of the Russian Ballet

A story reached me last night that Otto Kahn was prepared to back a New York season for the Russian Ballet but I do not think this can come to anything as the announcement that the Russian Ballet has been disbanded was made after this story reached England.

Diaghileff, who died without a will, left next to nothing except all the scenery and costumes for 60 or 70 ballets, all of it very costly, of course, but now of little value unless the ballet went on.

Piccasso and other famous artists made much of it, but it would not fetch much for a touring revue.

Now I suppose you will see some of the ballet over on your side. The 65 members of the troupe will all split up. That is the end of another great art enterprise!

A Week of Greater Achievement

It has been a much better week in the London theatre. Started with Fay Compton's very polished acting in that sentimental play, "Secrets," that she did seven years ago.

Then came Mary Newcomb's failure in "Emma Hamilton," a dull chronicle about Nelson's mistress by Temple Thurston.

Then, on the next two successive nights, we had minor triumphs. Edgar Wallace staged a new racing comedy drama called "The Calendar" and Matheson Lang appeared in the much-awaited "Jew Suss," adapted by Ashley Dukes who, after reading the 400 pages of descriptive writing of Lion Feuchtwanger, turned it into five scenes of dialog which sketched the Jew's history quite well enough for the purpose of drama.

Edgar Wallace's Best Play

Edgar Wallace has written his best play in "The Calendar." When he went to Berlin last December for a short holiday, he dashed it off while he was there. Laugh succeeds laugh in Wallace's best Cockney style. There is an honest bookmaker, an honest butler who was once a burglar, and a dozen quaint racing types, all perfectly natural and all splendidly acted.

"Jew Suss" will probably run well into next summer. It provides Matheson Lang, who is the best actor of his type in England, with one of his finest heavy parts, and although the play is a bit slow, well, that suits Lang's style. A silly ballet was the chief blot.

"Shop-Soiled" Journalism

If you are a journalist, the "Daily Mail" never mentions you, that is unless you are Charles Graves, who was given, last Monday, a column and a half on the leading page of the "Daily Mail," which allowed him to describe how he had flown to Paris to see the Lawrence Tiller girls, and go round some night clubs in Montmartre! He described how, next morning, he looked shop-soiled.

Now journalism has come to something when aeroplanes have to be used so that journalists can fly to Paris to see Tiller Girls. I would rather use an aeroplane to fly away from Tiller Girls.

Nothcliffe would turn in his grave if he saw journalism like this.

I may have often felt shop-soiled when I worked for him, but, if I had dared to say so, in print, I should have been booted out of the office, and quite rightly.

Stage Society Begs for Help

You wouldn't believe it, but after all this flapdoodle by John van Druten, who has been pleading for a theatre in London which was not subject to censorship, and more arguments by Sir Nigel Playfair in favor of a national theatre, the Stage Society, which was the founder of the modern intellectual drama in England, has been along to me to cry for help and ask if I won't find it some new members.

Bernard Shaw is on the general council, and so are all sorts of famous authors and producers, and the society has only 500 members, and an honorary secretary who works in one room, even without an office boy. It scrapes along from production to production, wondering how the next will be paid for.

The extraordinary thing about authors like John van Druten is that they live in a little world of themselves and playwrights and actors, where everybody says, "Oh yes, we ought to have a theatre like that," and then people really fall for it, when, all the time, unknown to them, the facts and figures prove that nothing of the kind is wanted.

Cochran Was Only Joking

I saw it recorded in the "Observer" last Sunday that although certain newspapers had recorded it seriously, Cochran was only joking when he had said he was thinking of staging the new Sean O'Casey play, "The Silver Tassie," at the Albert Hall. Soon, I suppose, we shall be told he was only joking when he said that Noel Coward would make $1,250,000 out of "Bitter Sweet."

I like this new form of double publicity. A manager says something which a stupid newspaper believes and prints, and then he says he was only joking and another stupid newspaper records that it was only a joke.

I shall be pleased if, in future, all managers would tell me when they are joking in the announcements they send me, except that, even as it is, I seldom believe them and only sneer when I see their remarks printed by more credulous people.

Philosophy!

Jose Rubens, former actor, now directing his first dramatic show, "First Mortgage," due on Broadway shortly, after driving the cast through a particularly tough day of rehearsals and noticing a few scowls, said:

"I'd rather have your enmity and a success than your friendship and a flop."

RITZY

(Continued from page 12)

Dangan, a title now borne by his son. He also has two daughters. The Countess, mother of these children, was May Pickard, actress. Married in 1914, the couple, billed as "Lord and Lady Dangan," appeared in vaudeville here. He had made his stage debut as a chorus boy at the Gaiety, London. Later he acted in the legit in the London production of "Fallen Angels."

In 1926 he sued for a divorce, but lost his case, though he charged his wife with "habitual drunkenness" and misconduct with Humphrey Kent, an actor.

Weir Mitchell Divorced

Weir Mitchell, of Philadelphia, has just been divorced by his wife, Margaret. He is a son of Langdon Mitchell, playwright, of New York, who married Marion Lea, actress, and is a grandson of the late Dr. S. Weir Mitchell, of Philadelphia, noted both as a physician and a novelist.

Weir is a greatgrandson of the late John Kearsley Mitchell, which denotes the connection with the present bearer of that name. The latter divides his time between Philadelphia and New York, and was exploited in the newspaper a few years ago in connection with the death of a "Broadway Butterfly."

The sister of the just divorced Weir Mitchell is the fashionable Mrs. William Gammell, Jr., of Providence.

Lord Montagu Marries

Lord Edward Montagu recently married Norah Potter, of Edmonton, Alberta. Young Lord Montagu has lived in Canada for some years past, on the "dude ranch" of Lord Rodney. He is a son of the long separated Duke and Duchess of Manchester. His mother was Helena Zimmerman, of Cincinnati. His grandmother, the late Duchess of Manchester, was also an American, Consuelo Yznaga, of New Orleans.

When his father, who tried journalism and went into bankruptcy, married the Zimmerman heiress, he engaged the late Melville Ellis as secretary and took that picturesque individual on the honeymoon. Later Ellis was employed by the Shuberts, but was succeeded by Ernest Simmons, who had been secretary to Mme. Nordica, Ellis then went into vaudeville with Irene Bordoni.

Marrying in London

Oct. 3 was set for the wedding, in London, of Lieut. Col. Lloyd C. Griscom, of New York, and Audrey Crosse, daughter of Mr. and Mrs. Marlborough Crosse, of England. Of a distinguished American family, Griscom has two sons by his first wife, the late Elizabeth Duer Bronson. In the late '90's and early 1900's he was in the diplomatic service in various parts of the world. In 1927 he was represented on Broadway as co-author of an underworld melodrama, "Tenth Avenue."

Peggy Joyce Again

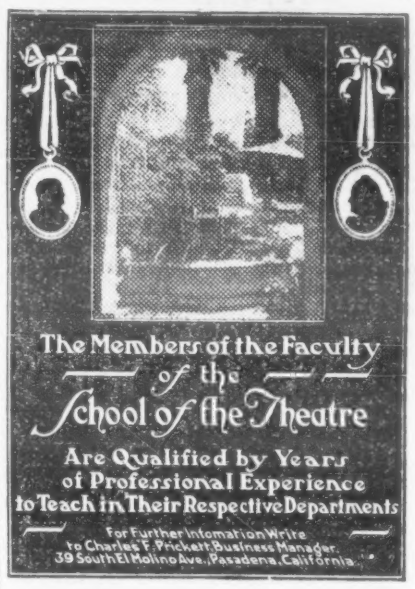
Lord Furness has been paying much attention, on the Riviera, to Peggy Hopkins Joyce. Marguerite Upton, daughter of a barber of Norfolk, Va., has traveled far, having divorced five husbands — Everett Archer, Shelburne Hopkins, Jr., Philbrick Hopkins, James Stanley Joyce and Count Gosta Morner—living in luxury and becoming internationally famous, if that's the word. (Joyce was later divorced by Mrs. R. N. Vail, of New York, and Morner has become a radio salesman in New Haven.)

Lady Furness is the twin sister of Gloria Morgan, who became the wife and widow of Reginald C. Vanderbilt and stepmother of a woman of her own age, Cathleen Vanderbilt, now Mrs. Harry C. Cushing, 3d.

Mrs. Vanderbilt also has been on the Riviera of late, hobnobbing with Tallulah Bankead, American actress popular in London, recognized leader of a certain coterie.

A. S. Denlinger, formerly on the Los Angeles Examiner, has become editor of all rotogravure work for the Fox studios on the coast.

"Vision," the new monthly magazine which Billy Sunday, the evangelist, will edit, will not carry any advertising. A group of wealthy church people behind the venture.



Winter Season Opens Oct. 10, 1929

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New York City
JAMES F. GILLESPIE
Personal Representative

IVAN TARASOFF
having signed a long term contract with
NED WAYBURN
to teach exclusively for Mr. Wayburn at the
NED WAYBURN INSTITUTE OF DANCING
1841 BROADWAY (Entrance on 60th St.), NEW YORK
Commencing Monday, September 30th
wishes to SUBLET his former STUDIO premises, consisting of
LARGE BALLET STUDIO
PRIVATE OFFICE—RECEPTION ROOM—DRESSING ROOMS, etc.
Located at 637 Madison Avenue, New York City
(Corner of 59th St.)
For Particulars, Inquire of John C. Rogers, with
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660 Madison Avenue (Phone Regent 6600), New York

TRIXIE FRIGANZA
ERLANGER THEATRE, NEW YORK
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Personal Manager, CHARLES MORRISON, 1560 Broadway, N. Y.

AFTER BRIEF ENGAGEMENT IN R.-K.-O.'S ACE HOUSES
DOROTHY LULL
Returns to the 7th Edition of "EARL CARROLL'S VANITIES," OPENING OCTOBER 3

Plays On Broadway

SCANDALS

Tenth edition of George White's revue in two acts and 24 scenes, with White featured in cast. Principal players, Willie and Eugene Howard, Frances Williams, Jack White, Mitchell and Durant, Evelyn Wilson, Jim Carty, Marietta, Carolyn Nolte, Scott Sisters, Sally and Ted, Florence Robinson, Elm City Four and Ernest Charles; 40 show and dancing girls and Abbott Dancers (12). Music and lyrics by Cliff Friend and White; additional lyrics by Irving Caesar. Sketches by Wm. E. Wells and White. Staged by White. Opened Sept. 23 at Apollo, New York. $6.60 top.

If George White gets this one in shape in time to lift it into the smash money class that other "Scandals" have reached, he'll rate the medal for the production miracle of the year. Looks like a short bank roll this trip. Show is short of talent and short of music. It falls short of all the other "Scandals," and that's too bad on its 10th birthday.

Carroll's "Sketch Book," which holds tops and bottoms against "Scandals" in plenty of ways, has been on the street quite a while. Shuberts' "A Night in Venice," the other current revue, should worry Columbia's burlesque more than the "Scandals." White's show can point to an existing clientele that may come good or bad. That will be needed. Latter is apparent in the reported 12-week buy, which flatters this edition.

On merits, as a show, and at $6.60 tops, " White's "Scandals" doesn't stand to run the season. If it does, look for the horse shoe. White can yell lucky at 16 to 20 weeks. That's what it looks like.

White is personally in his own production, another indication. When White wasn't needed in the past, he knew it and kept out. There may be an attractive note to a prominent impressario stepping into "one" for a hoofing specialty. White doubtless figured that would help. He's not doing badly for a dancer whose dancing is years behind the times and around whom dancing has made such vast progress. But for the ease in White's stepping style and the effortless accomplishment of standard but difficult leg bits, he's been left far behind by the hoofing business.

Willie Howard is doing about all of the comedy and braces most of the show. After Howard, not much talent to gloat over.

Coming up and second is Frances Williams, as expected, with her own following in every audience. From that point on down the list, with an exception in Eugene Howard, the cast reads more like that of an economical road company.

There might have been a chance to make something of Jack White (no relation to the producer), but no advantage taken. A comedian who can really be funny, White is doing straight juve most of the while in "Scandals." Outside of the ducking he takes in the tank finale and a comedy role in one skit, Jack White is hardly ever in prominence. To those who have watched White at the Madrid, nite club, his "Scandals" position comes as a blow. One of the nuttiest among nut comedians, and made over into a juvenile for a revue. That's almost as funny as White himself when in the club he sings "Montreal," which he's not singing in this show, because Evelyn Wilson, another principal, is singing it. Jack White's specialty was taken out in Atlantic City. He was advised not to open on Broadway but did.

Lack of a single catchy tune is a great handicap. "Bottoms Up" is a follow on "Black Bottom" and "Pickin' Cotton" (last year), but a poor one. "Bigger and Better Than Ever" is the show's birthday song, but a birthday party with that sort of a melody doesn't equal $6.60.

Show starts off in the celebration manner, with the 10-year-old fact built into importance. Very much like the neighborhood picture house and vaude celebrations, when the theatre reaches an anniversary and the celebration is brought to a climax by the chorus emerging from a big plaster cake in center stage. Everything present in White's new show but the cake. The girls when emerging represent a song or hit number from each of the preceding "Scandals."

The big difference is the beauty of the girls in "Scandals" and the manner in which their beauty has been set off by costuming. Half a dozen of the "Scandals" posers can stack up against any other six and finish in the money, while the lesser peaches aren't so bad to look at either. But that's expected for $6.60.

George White's solo dance, the show-stopping vaude routine of Mitchell and Durant, Miss Wilson's stew song and an acrobatic dance by Marietta are the first part specialties. Miss Williams and Willie Howard have the "one" spot later on.

White's single leads to an explanation of how he found the "source" and "inspiration" for the Charleston, Blackbottom and Pickin' Cotton dances. All by watching colored folks along the Mississippi. Then into the latest, "Bottoms Up," which winds up with a unanimous and fairly torrid cooch by ensemble, which explained the title as meaning bottoms up in every direction. Included here is a double by White and a little redhead with long curls, Florence Robinson, the best copy of Pennington since Penny left. A bit earlier Miss Robinson danced a hard shoe buck that isn't frequently attempted by girls any more.

That's the only dancing flash of the show with all on, the rest either specialties or by the 12 Abbott Dancers. Group hoofing unusually scarce this year. Dancing of the show comes from the Abbotts, who hail from Chicago, where they are instructed by Merle Abbott and usually land in the picture houses. This group performs a tap dance on toes, program note stating it is the first unit to execute such a dance. Hold everything until you hear from Albertina Rasch.

Among the sketches, "The Man of the Hour," last minute insertion, finishes in front. Irving Caesar, Lou Brown and Buddy DeSylva wrote it. Willie Howard plays the newly elected president of Mexico, shot at and hit each time he walks on the balcony to render his acceptance speech, and coming back each time with more bandages. As he dies he is whispering his thanks into the radio mike.

"The Lost Flyers," by Brown, Billy Wells and George White, almost as good, is eligible as a talking short.

Remainder of skits mainly along the cheating husband or wife theme of the average blackout.

Among the tunes, "What the Well Dressed Man Will Wear," travesty on the pajama fad, sung niftily by the Howards; "18 Days Ago," all-female gag-up of the diet, and "We Americans," by the men, occupy the comedy lyric section and secure their share of laughs. But the spot numbers for counter sales and public whistling aren't there.

The water tank finale may replace the hit dance-songs in "Scandals" of the past as the chief cause for mouth-to-mouth exploitation. But doubtful whether they'll rave when talking. Idea originally used at the Folies Bergere in Paris and first brought to this side some years ago to set off Annette Kellerman at the Hippodrome. In Paris and at the Hip the divers remained below the surface by slipping into vacuums during the under-water wait. At the Apollo a heightened bottom lowers the water in the wings and the human ducks wait with heads in air, concealed by the the flies. When they come up on the return, they're just as wet, however, but may escape pneumonia through the rubber - made clothes.

Plenty of jack must have been thrown in to make this flash possible, and with the balance of the show what it is, it seems worth it. A notable example of stage craft in such cramped quarters, and a closing flash that will send them home impressed with the finish, at least.

Opening night George White took the dousing with the rest. His spot on the center platform is now occupied by Jack White. George White has absented himself entirely from the second half of the show.

White formerly sold names and personalities for that $6.60 "Scandals" and the people expected it. The Howards and Miss Williams have been with the serial musical for years. Perhaps White found the best people west this season or perhaps he thought "George White" would carry it, and cheated. But Georgie will get caught at it.

Bige.

MANY WATERS

Arch Selwyn and Charles B. Cochran present this three-act play in 11 scenes by Monckton Hoffe with Ernest Truex and Marda Vanne which ran many months in London. English company brought over for the American presentation, Truex's first appearance in half a dozen years. At the Maxine Elliott, Sept. 25. Scaled at $4.40 top.

James Barcaldine.....Ernest Truex
Mabel Barcadine .....Marda Vanne
Freda Barcadine .....Masie Darrel
Philip Sales .....Lawrence Ireland
Dorothy Sales.....Marjorie St. Aubyn
Stanley Rosel .....Francis L. Sullivan
Theatrical Man .....Aubrey Dexter
Playwright .....Stafford Dickens
Joefry Marvin .....Robert Douglas

Minor roles by Paul Gill, F. B. J. Sharp, Margaret Yarde, Horace Sequeira, Muriel Bruce, Harold B. Meade, Violet Penule, Gyendoline Hill, Pete Warren.

A wise and gentle play, sentimental in an aloof English way, but with a searching appeal to the heart. Shabbily produced, but superbly acted by a cast uniformly able as British casts have a habit of being. Broadway has had a surfeit of cheap and shallow native things for a long time. Perhaps this importation will prosper as it deserves, but a difficult subject for prophesy.

In any event, a genuine piece of dramatic work that gives promise of running up to the holidays, at least.

The play itself is the biography of a gallant failure and his wife. The guy across the subway car, with half-soled shoes, neat tie and well brushed suit might be its hero. On the surface only the colorless, unregarded passer-by; but within himself and in the sum of his life, a creature who has survived epic emotional experiences to an enrichment of spirit that the complacent and successful may never know.

To the office of a successful theatrical producer come this pair of middle aged shabby genteels to rent their seaside home for the summer while they modestly retire to a humbler abode over the season. Manager and his favorite playwright have been arguing, playwright for idea drama with an inspiration; manager for the theory that great mass who lead dull and colorless lives come to the theatre to be amused and in short the dumbbells don't know any better and let's give 'em what they want.

To test his point, he offers to the visitors of his three plays, an intelligent drama, a frothy revue and a galaxy of stars. They chose the frothy drama—and the play dissolves movie-like into a recital of their lives.

In terms of speed and action utterly commonplace this very pair are put through experiences that burn and bruise; turns of fate too grotesque and too shattering for fiction. In action no more dramatic than a game of bridge in a modest flat, tragedy creeps up upon them and delivers its hardest blows. They carry on with courage and forbearance and in the end, taking refuge in the trivialities of life and the companionship of trials generously shared and courageously borne, they drift into outwardly calm and recent middle age.

Back to the theatre man's office for the completion of the cycle and the play is trimly rounded out, the crushing point mildly turned that it is these two seemingly colorless people who have really touched the high spots of life and the grandiose cynic of the theatre is in fact the shallow dilletante without the capacity to see or understand the things that make human values on the stage or off.

There is one exquisite sentimental scene, the first of two that form the brief last act. Just these two middle aged people resting for a moment in Hyde Park at sunset

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and exchanging commonplaces, as quiet and tender as the couple's own middle aged truce with life and fate. A touching and eloquent bit of staging.

Choice of Ernest Truex for the role of James Barcaldine is flawless. Truex by some legerdemain of his own is able to endow insignifance with dignity and that is the subtle quality that gives this play its grip. Player and part reach the apex of high comedy—high comedy that blends a chuckle and a lump in the throat and that is probably the rarest thing in the theatre.

Marda Vanne gives a performance of fascinating delicacy as the wife, playing with subdued and modulated nicety, with that suggestion of reserve power which gives a sort of body to even the slimmest roles. The others are thoroughly lifelike and true in their intelligent management of a wide variety of characters.

But the playwright is the real hero of the evening. This Englishman (Monctkon Hoffe is understood to be a pseudonym) is a writer of brilliant promise. He has a knack of biting satire, as in the court room scene which is a revel of witty lampooning and a delectable style of rich indirection. Somebody else must have done that Dickens atmosphere in the marriage scene. It's laid on a bit thick for so suave an artist as this author. *Rush.*

FIESTA

Play by Michael Gold, directed by James Light, with settings by Cleon Throckmorton. Presented by the Provincetown Playhouse at Garrick, New York, Sept. 17.

Chato.....Charles McCarthy, Jr.
Pablo.....Allen Nagle
Tomas.....Harold Garry
Ignacio.....Edward Segal
Isidro.....Arnold Mirante
An Old Peon.....Paul Dorn
A Peon.....Martin Glee
Rafaela.....Ruth Chorpenning
Aurelio.....David Fields
Miguel.....William Martin
Don Felipe.....Jack La Rue
Dona Luisa.....Beverly Sitgreaves
Don Jesus.....Warren Coleton
Don Erique.....Carl Benton Reid
Guadalupe.....Virginia Venable
Santiago.....George Tobias
Uncle Pepe.....Keith Stilliman
Amador.....David De Sisto
Sheriff.....Josef Lagarovici
Tombola Woman.....Virginia Ross
A Dancing Girl.....Sophia Delza

"Fiesta," by Michael Gold, proves hardly the proper prop for the Provincetowners' uptown start at the Garrick. It may have raised some dust in the abandoned stable-theatre on Macdougal street which has cradled the Provincetowners from infancy before they started after the regular coin like the Theatre Guild did.

"Fiesta" won't get it for them. It's just a hot shot at the moon. Production has been done well with Cleon Throckmorton's sets all they should be. Jimmy Light also did his stuff proper in the staging, but the material at hand is loose-jointed and gets nowhere. It might read prettily.

The plot revolves around one Don Erique, ranch owner, who gets a charitable complex after participating in a revolution. He returns with a program of reformation for the peons employed on the ranch and Guadalupe, an attractive ward.

The fiesta scene which takes up most of the play has its lively moments and furnishes a relief to the heavy drama interwinding. Gay festoons, dancing girls and strumming mandolins provide the atmosphere for the festival with Light doing a good piece of staging in the manner with which he manipulates the mass ensembles.

Three good performances are registered by Carl Benton Reid as Don Erique, Beverly Sitgreaves as a Mexican granddame, and Jack La Rue as the seductionist. The remainder of the cast do well in respective assignments, although some have the taint of the amateur.

"Fiesta" may last several weeks througs subscriptions, but won't get a ripple from the regular ticket buyers, straight or cut rate.

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WAR

Drama in four acts by Michael Artzibashef. Staged by Sidney Stavro. Presented by the Bronx Theatre Guild as Sept. 18 production at Intimate Playhouse, Bronx, N. Y. C. First American performance. Scenery designed by Gould Stevens.

Piotr Ivanovich, general.Frank E. Jamison
Olga Petrovna, wife.....Katherine Raynore
Volodya, student, son.....West Hinton
Nina, daughter.....Wilva Davis
Vladimir Alezsandrovich, officer, her husband.....Edwin Wilson
Asya, young girl.....Margaret Doty
Daue, 2d lieut.....Harry Coltoff
Semyonov, student.....Grover Burgess
Prince Voronetsky, land owner.....Sidney Stavro
Sidorenko, orderly.....Robert Blake
Katva, maid.....Linda Morton
Red Cross Nurse.....Ruth White

Newly organized Bronx Theatre Guild got off to a good start with the first presentation in this country of "War," play from the Russian of Michael Artzibashef. The group, formed by Sidney Stavro, owner of the Intimate Playhouse, is fashioned after the Theatre Guild, even to the name, and aims to put on a series of productions on a subscription basis.

Affair is co-operative, even to the house staff, with Stavro, theatre's owner, getting first money. A number of volunteer workers, subscription solicitors, costume designers, etc., draw no pay—in merely for experience.

"War" is one of those typical arty affairs, with theme similar to that of "Journey's End"—effect of war on a varied group of persons. There the similarity ends. Instead of being in the trenches, "War" is entirely out of it.

Story is laid in the Ivanovich household, headed by Piotr Ivanovich, old campaigner. His daughter is married to a soldier and happy in her husband's love. His young son is in love with a girl of the village. Olga Petrovna, the general's wife, is strongly attached to her husband. Daue, friend of the family, finds happiness only in his music.

War changes all that, with the play taking a philosophical slant.

Cast is uniformly excellent. Sidney Stavro's staging is a marvel in view of the limited capacity of the stage, perhaps the smallest of any playhouse in the city. Second act is in a dining room, with a large table set for almost the entire cast. How they get about without falling into each other is a wonder.

Intimate Playhouse is a pretty little place, fully comfortable. Stage, in spite of its small size, has a fly-loft and all appurtenances. Adjoining the auditorium is a lounge room almost the size of the playhouse, where audience and players can meet and talk. Near by is also a tea room, in Village style, with free cigarets, tea, etc.

With Provincetown Players moving up from the Village and going strictly pro, and the New Playwrights Theatre defunct, the Bronx Theatre Guild may attract from amateur and would-be professional theatre workers. On the basis of its facilities and first production it should.

Dave Cantor is handling publicity, with Herman Lusterfield assisting.

SCOTLAND YARD

Melodrama, presented by A. H. Woods at the Sam H. Harris theatre, Sept. 27; written by Denison Clift.

Capt. John Leigh, D.S.O.....Paul Cavanagh
Doctor Deon.....Raoul de Tisne
Sister Cecilia.....Andre Corday
Lieut. Graves.....Stapleton Kent
Hargest, Headwaiter..C. Haviland Chappell
Gates, Waiter.....Charles Row
Lady Xandra Usher.....Phoebe Foster
Lord St. Arran.....Frederic Worlock
Lady St. Arran.....Marga La Rubia
Sir Clive Heathcote.....A. P. Kaye
Kent Heathcote.....Bramwell Fletcher
Charles Fox.....Gerald McCarthy
Sir Dennis O'More.....Edward Rigby
Clerk.....Frederick Sutton
Superintendent Drewe.....Byron Russell
Chief Inspector Yorke.....Stapleton Kent
MacKillop.....Byron Russell
Rudge.....Robert Vivian

A. H. Woods has been saving "Scotland Yard" for some time. It just so happens he introduces it to Broadway during a period lush with crime, murder and mystery plays. This melodrama has a lure in its title but is highly improbable.

They say that the producer wanted to show "Scotland Yard" in London last season, but the play censor objected to the title. Woods, a fellow who is a champ title changer, balked on changing this one and so it didn't go on over there. Some Englishmen doubted the yarn, but that is Woods' story.

The things that happened during and after the war included the development of plastic surgery and it is here that Denison Clift gets his toe-hold. One Dakin Barroles is the greatest thief who ever escaped Scotland Yard. Under the alias of Captain John Leigh, Barroles was decorated for bravery. His face was almost shot away during action at Arras. He was taken to the convent hospital at St. Cyr and there a master surgeon had remade his face completely, even to removing a scar above the left eye. The first scene discloses the doctor removing the bandages. He tells the soldier that the model for the surgical job was that of a photograph found in the wounded man's pocket.

The picture happened to be that of Sir John Usher, chairman of the board of the Bank of England, whom Barroles had come upon dead in a shell hole. He explains he took the picture for identification purposes. And so the hunted man has been turned into a highly respected British financier.

At the Embassy Club, London, Barroles meets Charles Fox, notorious thief and partner in crime. Takes some convincing to make Fox believe the marvel of plastic surgery. Fox proposes a master crime, that of robbing the Bank of England. At a nearby table is Sir Clive Heathcote, head of Scotland Yard. Barroles is brought to the table, a dazed Sir John Usher. Shell shock is the explanation of why he does not recognize the people. He is told he must return to his job at the bank. He stalls, saying the doctors insisted on a few days' rest.

There is another complication. Sir John had married Xandra Heathcote on the day he was called to the front five years before. The meeting with Xander is arranged in the bank's board room. The girl finds him a changed person, but there is a love at first sight thread. The man she married, she respected. This man, she feels, will have her complete affection.

Fox proposes robbing the bank by means of securing certain Dutch bonds and replacing them with forgeries. He appears in the guise of a Dutch financier. Barroles turns the proposition cold. But later that day those millions in bonds are stolen and Fox is murdered. All signs point to Barroles being the criminal. The last scene develops a twist. Sir John Usher had actually come back, a man cruelly injured by gas and with a mind on

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the verge of collapse through shell shock. The identity of the wrong Sir John is discovered by Scotland Yard's head. But Xandra intervenes. She tells her father the man was willing to go to his death in silence. Sir Clive destroys telltale finger prints and tells Barroles there is a train leaving in the morning for Alexandria. The parting between Barroles and Xandra is sentimental. He is sure there will be no other love in his life.

"Scotland Yard" is incredible, but there is plenty of interest in its telling. Most of the cast is English, with Paul Cavanaugh, the lead, a new and attractive addition to Broadway's casts. Phoebe Foster did a fine bit as Xandra. She was called on for repression and she expressed just that. In the running, too, were Frederick Worlock, A. P. Kayne, Bramwell Fletcher, Edward Rigby and Raoul de Tisne.

This latest of mystery plays will probably not last despite its oddity. From a production standpoint—excellent. *Ibee.*

SEE NAPLES AND DIE

Comedy in three acts by Elmer Rice. Presented by Lewis E. Gensler at Vanderbilt, Sept. 24. Directed and staged by author. Settings and costumes designed by Robert Edmond Jones.

Small Chess-Player.....Gregory Dniestroff
Bearded Chess-Player.....S. Sarmatoff
Basil Rowlinson.....Horace Cooper
Angelo DeMedici.....Rinaldo Schenone
Lucy Evans.....Beatrice Herford
Hugo von Klaus.....Walter Dreher
Charles Carroll.....Roger Pryor
Luisa.....Rose Rolanda
Jordis DeMedici.....Margaret Arrow
Kunegunde Wandl..Margaret Knapp Waller
Nanette Dodge Kosoff....Claudette Colbert
(By arrangement with A. H. Woods)
Carriage Driver.....Edward Maurelli
Ivan Ivanovitch Kosoff...Pedro De Corboda
Stepan.....Albert West
Mary Elizabeth Dodge Norton..Lucille Sears
General Jan Skulany.....Marvin Kline
Fascist Guards.....(Ulisse Mattioli
(Joseph Pierantoni

Apparently the old saying of lightning not striking twice in one place still goes. Meaning that Elmer Rice, who copped last year's Pulitzer prize with "Street Scene," failed to repeat this time.

It may be that Rice started off on a great idea in "See Naples and Die," but it got lost in a maze of interwoven dialog, light and fanciful for the most part, with perverted injections of American slang, colloquialisms and localized puns. A good deal of it smart, a lot of it fast and flippant, sometimes too much so, but collectively, weighing these wise cracks against the tangible and fragile plot theorum, it fails to support anything.

Again, the proverbial composition of author, stager and director, may have weighed heavily on Rice's hands. Strictly and comparatively speaking, this will never be another "Street Scene." Having opened cold at the Vanderbilt, without as much as a look-at out of town, "See Naples and Die" will doubtless go into the laboratory for repairs. It could and should be rewritten in a good many spots. As is, what the author terms an extravagant comedy, proves to be only a meagre allotment of fun not as spontaneous as it might have been and not as far fetching and virile as was probably the author's good intentions.

Here, as in "Street Scene," a single ground set, atmospherically designed as a terrace at Sorrento, near the Bay of Naples, serves for the collaborated action of the principal characters, as well as the others. A good touch of detail is the hoof and patter of a donkey cart, with intermittent brays by the donk that's a sure laugh.

For Claudette Colbert, that sterling and charming little dramatic person, the principal role was not a too happy choice. While she falls in gracefully and adeptly to the young American heiress who gets mixed up in a Continental political intrigue, with assasinations and all, it still isn't a natural for her, though her histrionic capabilities will cover a multitude of misses.

Miss Colbert gets her innings with some smartly delivered repartee at Roger Pryor, who handles a rather restrained (for him) part exceptionally well. Pedro de Cordoba was an impressionistic Russian prince, having probably the most suitable character in the cast. Another score for Beatrice Herford, long known for her character monologs. As the typical small town chatterbox from Ohio, Miss Herford was amusing. Remainder of cast a good deal spotty and uncertain.

After the sisscors and paste "See Naples and Die" will probably be a good deal more animated, but its chances to survive indefinitely will likely depend on the cut rates.

KANSAS CITY KITTY

Comedy in three acts by Roland Oliver. Produced and staged by Jack McKee at the Gansevoort, New York, Sept. 25.

Ellen Beveridge.....Winona Walthall
Arthur Burrows.....Will Claire
Dr. James Hammond.....F. B. Hersome
Kitty Anderson.....Evelyn Platt
Elmer Kerr.....John Negley
Donald Jones.....Jack Egan

"What! No ginger ale?" ejaculated Arthur Burrows, sun dodger and high-pressure executive, with plaintive tremor in his voice. Doc Hammond was giving Art the lowdown that he was T. B. and would have to shake the New York joy watering places for Arizona or succumb to the pulmonary ailment.

Burrows preferred the latter fate until Kitty Anderson, dumbbell, slanging blonde, but attractive, waltzed into his private sanctum to defend incompetency charges of the head stenog, who had a strong yen for Burrows and wanted to sidetrack the younger gal by writing her out of her job.

Kitty came from Kansas City—but not clean. She'd been a dance hall hostess and mistress of Elmer Kerr, sheik buyer for a K. C. concern, who just had to hop in and gum up the works after Kitty had made Burrows. Kitty sold him the idea of Arizona and prolonged life with her as his wife.

But no go. Kerr wants her back in his flat in Kansas City. She can't talk him out of it, so grabs the boss' gat and plugs him. It's only a slight wound. Kerr lies like a gentleman. Burrows and Kitty grab the rattler, as per schedule, for Arizona, where Arthur will have Kitty—but no ginger ale?

A creaky story, loosely played by an incompetent cast puts two strikes upon any chance of longevity for this one. Its cheap hook-up with low rental and mediocre cast, probably on commonwealth, can keep it going for a time, provided enough throwaways are distributed.

Jack McKee hopped in on it at the 11th hour, when Matt O'Brien, who had been originally producing, mislaid his sugar man. Jack dug one up, but the latter insisted the show must open immediately, and McKee acquiesced. With the hurry up procedure it was far from ready, but wouldn't have had anything, anyway. It's just another one of those striving-to-be-naughty opuses that get nowhere.

Of the cast the best performance is given by Jack Egan as the dick investigating the shooting. It's only a bit, but well handled. Evelyn Platt makes an attractive Kitty, but is woefully inexperienced, this probably being her first fling in legit. Winona Walthal gives good account of herself as the prim head stenog. The remainder of the mob show nothing.

"Kansas City Kitty" is weak entertainment, if at all, and can only last as long as the bank roll. *Edba.*

STAR OF BENGAL

(HOBOKEN)

Melodrama in three acts presented by Christopher Morley and Cleon Throckmorton at the Lyric, Hoboken, N. J., Sept. 25; written by Thompson Buchanan; staged by James Light; production supervision, Sanford E. Santon; Joan Lowell featured.

Captain Waite.....William Carleton
Hansen, mate.....Albert Webster
Dan Livingston.....Charles Starrett
Swede Larsen.....Kenneth Haviland
Dutch.....Al Milliken
Pete.....Robert Bowen
Schmitty.....Albert Jordan
Irish.....Hal Weston
Johnny-All-Sorts.....Daniel Connolly
"Jerry" Waite.....Joan Lowell
Mother Bilge.....Marion Abbott
Man.....John McKeen
Woman.....Alyce Hogan
Woman.....Mable Phelps
Hendricks.....Doan Borup
Benson.....John P. Leister
Bill.....John Hayden
Pamela Maitland.....Madeleine Marshall
Sailor.....James S. Free
Sailor.....Frank Leslie
Captain Picquet.....A. L. Picquet

Last week when "Star of Bengal" opened at the Lyric—the Hoboken one—the house looked quite like a Broadway first night. There were high hats and evening clothes. A first string critic or two were there, also a bunch of second stringers, although there were three openings in New York that same evening. As for the show, it is a sort of companion piece to "After Dark," still running there at the Rialto, just down the street. It is announced as a new play, but Thompson Buchanan must have been under the spell of the old mellers when he authored it. Perhaps curiosity will take a few playgoers across the river or through the tunnel (only 20 minutes from Times Square in a car).

And then there is the featured player Joan Lowell, the author's wife, who has been on the stage before and in pictures. Miss Lowell's claim to fame was her book of the sea, "Cradle of the Deep," which caused a rumpus in literati circles last winter. It was supposed to have been a tale of her experience on the high seas in a sailing merchantman. That was queried and Miss Lowell is said to have said the story was really a combination of several such long voyages.

Miss Lowell's entrance here was nautical. She is supposed to be on the yard arm, 'way up the mast and she slides down a rope to the deck. Her costume then is a sweater and trousers, bare footed.

Chris Morley came before the curtain as is his want to say a few things. Said he: "When we first opened shows here it was easy to face patrons, because they weren't any better dressed than we are. Now we find our patrons sartorially outstrip us." He did not mention Miss Lowell but hoped the "Star of Bengal," which is a ship, would find fair winds and a fine voyage.

So far as the friendly first nighters were concerned, it was allright, but it is just a meller. Jerry, daughter of stern Captain Waite, has been brought up on the "Star of Bengal" by the old boy, ma having died these many years ago. She falls in love with Dan Livingston, one of the crew, but youthful and literate, who has shipped to get experience for story writing. Jerry and Dan declare themselves man and wife, according to South Sea custom, by slashing their left forearms. They leave the ship, which is near Singapore, and wander to Port Louis Mauritinius.

There Dan is doing fairly well. Jerry is more or less engaged as a bar-maid in Mother Bilge's waterfront saloon. Captain Waite has been searching many ports for his truant daughter and the man who took her away. The old boy threatens hanging. Dan has let his affections wander, though insisting he still loves Jerry. But she is tigerish and almost throttles the new charmer. There is a sea-law trial scene aboard ship when the captain finds them. Looks bad for Dan, but when Jerry says she is to become a mother and threatens to cast herself ("mother thing" she says of her condition) there is a reconciliation. But Dan leaves the ship. Contrite, he promises to be waiting when the ship sails into Sydney.

The ship scene is a good one and the creaking of the timbers in the old boat, very cleverly simulated. But the first act seemed rather drowsy. Second and third acts had more action, with little or no change of pace.

They are getting rather Broadway over in Hoboken. Scale for the first 11 rows is $3 top. At the Rialto, top is two bucks. Such first nighters as Otto Kahn, Martin Herman and Jimmy Quirk were on hand for the premiere.

Acting by Miss Lowell was liked. William Carleton, as the captain, impressed as the best, however. Some of the others seemed rather under junior Equity classification. Sanford E. Stanton supervised the production.

Last season it was a quartette which came through with "After Dark." Gribble and Milliken took air, leaving a duo, Morley and Throckmorton. Throck, of course, did the settings.

"Star of Bengal" may get by across the river, but although it is a new show, it won't be moved over

ROSCOE AILS TRIUMPHS

IN SCHWAB & MANDEL OPERETTA, "NEW MOON," CHICAGO

LEADING ALL CHICAGO ATTRACTIONS

CRITICS' COMMENT

"The chief comic values of the tale fall to Roscoe Ails, popular comedian. He runs through the play like a bright and dancing light. His quips, turns, falls and dances and his seemingly spontaneity of wit are not the least among the charms and the appeal of this play."

W. Ward Marsh
CLEVELAND "PLAIN DEALER"

"Possibly the most finished performance is that of Roscoe Ails in the main comedy role, a bondservant, which affords this skilled actor abundant opportunity to demonstrate this mastery of footlight fooling."

TORONTO "EVENING TELEGRAM"

"The crown for comedy honors was easily won by the inimitable Roscoe Ails, the comedian with the rubber legs who handles his difficult job well. He scored particularly with a specialty dance in the second half which threatened to stop the show."

By Fritz Blocki
CHICAGO "EVENING AMERICAN"

"Roscoe Ails was received with open arms when the arms were not occupied in help for clapping hands to show how welcome the young comic was in his new role."

Amy Leslie
CHICAGO "DAILY NEWS"

"A great comedian is the remembered Roscoe Ails as the hero's fellow bond man, take it from one who has suffered many years of bad comedians and bad comedy in otherwise good operettas. For one thing, in case you want to know how he does it, Mr. Ails is never found ailing with a fever to get himself liked and laughed at. You take him or leave him, and there were few leavers in the Great Northern last night."

By Ashton Stevens
CHICAGO "HERALD AND EXAMINER"

"Roscoe Ails showed us a new kind of operetta comedy at the Great Northern last night. It was as tho Mr. Ails had said to the producer as he says to the hero when the latter is trying to force a proud haughty beauty to love him, 'soft gloves, governor, soft gloves.'"

C. J. Bulliet
CHICAGO "EVENING POST"

here, unless a miracle happens. By the way, the boys are laying off that "seidel over to Hoboken" slogan. They refer to the Lyric as "the Drury Lane of the Hoboken Free State" and believe the "maritime flavor of Hoboken makes this old tidewater theatre the perfect setting for a sea-play." *Ibee.*

MOUNTAIN FURY

Ack-Rud Enterprises present a three-act drama by David Davidson, Jr. Staged by E. J. Blunkall. At the President, New York, Sept. 25.

John.....Edwin T. Jones
Ezra.....Jack Roseleigh
Fenicle.....Barry Macollum
Deacon Brown.....Stephen Wright
Myra.....Mary Miner
Bill Strunk.....Frederick B. Manatt
Sheriff Harmon.....Carleton Macy
Paul Harmon.....Herbert Ashton, Jr.

As "Mountain Fury" opened on Broadway, David Davidson, Jr., the author, was reported drugged into sleep to save his life. He has been fighting for his health in a camp near the Delaware Water Gap—trying to regain strength that had been sapped by long, anxious hours devoted to his playwrighting. This is the first of his works to achieve Broadway, and it's a task to report it without interference of emotion.

"Mountain Fury" has little chance for profit, to repay the group of relatives and friends who sank more than they could afford so that Davidson might hit the big street.

The story is the age-old conflict of clans, identified as the "Abie's Irish Rose" theme, because "Abie" made more money out of it than any other version. In this instance it's a southern American setting, with the conflict occurring between families in the valley and on the mountain. Ezra won't let his daughter marry Paul Harmon, who is the son of the sheriff and a valley rat. Sheriff Harmon won't let his son marry Ezra's daughter of the mountain clan. To make it tougher, there has been a long-standing feud, resulting from murder pulled off on a Harmon by Ezra.

Ezra's daughter, Myra, is the district school teacher, and she's about to lose her job when it's reported she's been secretly meeting young Harmon. Enraged, Ezra arranges for a wedding of Myra and a mountain no-good, Bill Strunk. Before the wedding Strunk is killed, and evidence points to Harmon, who had been fighting in Ezra's cabin with him during a combination forest fire and rainstorm that had thrown everyone into confusion. Later the murder is found to have been committed by an ever-present idiot, who alone knows Bill Strunk killed his former wife and is no mate for Myra. As the idiot jumps from a cliff in terror, and Harmon and Myra depart without a blessing from the protesting fathers, both parents bitterly reiterate their antagonism toward each other for a realistic but depressing finish.

There is much theatrical license in the play, such as hearing and seeing of each other by characters only when convenient, and at least one crisis would have been missing had the characters acted normally. But the type of audience to which the drama appeals will overlook most of this as they will forgive the forced comedy antics of a country deacon as interpreted by Stephen Wright. For a good spectacle and a strong second act climax there is the forest fire as viewed through a large opening in the cabin wall, with the rainstorm, thunder and lightning following as young Harmon and Bill Strunk fight it out in the dark.

Jack Roseleigh as Ezra, the mountaineer father, is a very capable actor with a fine resonant voice. A couple of other parts are played to a degree bordering on caricature, but the composite character picture is pretty well balanced. Barry Macollom is convincing as the idiot.

(Continued on page 93)

IRENE DELROY, *Musical Comedy Star* of "Follow Thru," uses Stein's

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THEATRICAL MAKE-UP

OUT-OF-TOWN REVUES

SIGN—X. Y. Z.

Chicago, Sept. 23.

Murder melodrama presented by George M. Cohan in the Studebaker, Sept. 23. Written and staged by Sam Forrest. Three acts, five scenes, four sets. Cast of 16.

Daniel Lacy.....Walter Gilbert
A Maid.....Ethel Allen
A Butler.....Ainsworth Arnold
Aaron Benjamin.....Walter Edwin
James Bradley.....John T. Doyle
Ruth Blake.....Lenita Lane
Mrs. Perry.....Sidonia Corelli
Donald Graham.....Trevor Bardette
Betty Beaumont.....Leona Beutelle
Mrs. Crawford.....Georgia Caine
Jack Brody.....Victor Kilian
George Spencer.....Henry Vincent
Lawrence Burke.....Fred E. Strong
Phil Courtleigh.....Edwin Walter

George M. Cohan has selected a likely play in this melodrama. The plot centers about the murder of a wealthy young broker. Influence of "Mary Dugan" is seen, but with splendid variations. It is all well handled, well acted and well staged.

By way of novelty, the kept woman becomes a murderess when she accidentally shoots the murderer of her sugar man.

Plot is complicated, but unravels openly and cleanly. There are no dangling strands. The explanatory ramifications converge at the right point without muddling.

Only three roles are weighty. They are borne without trouble by Lenita Lane as the woman; Walter Gilbert as "Handsome" Daniel Lacy, con man, and Trevor Bardette as Donald Graham, the ne'er-do-well murderer.

Jim Perry, broker, is found murdered in the home of his butterfly, a woman he loves but cannot marry because his wife has refused to divorce him. A gang known as the Brocatellis, involved in the machinations of a crooked financial ring has him bumped off, fearing exposure.

The kept woman, lacking a strong alibi, is jailed (all offstage), but the audience immediately suspects Don Graham, scapegrace brother of the dead man's wife, as the slayer. He is.

And the final curtain falls without the kept woman and her good friend, the con man, in each other's arms.

Two minor parts are juicy and well-done: Georgia Caine as Mrs. Crawford, reformed female-Fagin, and Victor Kilian as Jack Brody, quick-fingered burglar who steals the murder evidence from Graham's bedroom.

John T. Doyle fits perfectly into the role of Jim Bradley and makes just the sort of gray-haired, suave private detective who would have a wealthy clientele.

George Cohan in presenting the piece announces it as a "New American Play." New or old it is good; good for a nice run despite a public that soon must tire of this deluge of murder plays. *Loop.*

LADIES OF THE JURY

Baltimore, Oct. 1.

Mrs. Fiske in a new comedy "Ladies of the Jury," by Fred Ballard. Staged by Harrison Grey Fiske and presented under the direction of A. L. Erlanger and George C. Tyler at Ford's, Sept. 30.

Characters

THE JURY:

Mrs. Livingston Baldwin Crane .Mrs. Fiske
Lily Pratt .....Claire Grenville
Cynthia Tate .....Eunice Osborne
Mayme Mixter .....Hallie Manning
Dixie Dace .....Elsie Keene
Mrs. Maguire .....Marie Hunt
Jay J. Pressley .....George Farren
Wayne Dazey .....Sardis Lawrence
Alonzo Beal .....J. H. Stoddart
Tony Theodophulus .....Vincent James
Steve Bromm .....Walter Kinsella
Andrew MacKaig .....George Tawde

OTHERS

Judge Fish .....Wilton Lackaye
Halsey Van Stye .....Dudley Hawley
Rutherford Dale .....C. W. VonVoorhis
Dr. Quincy Adams James, Jr. .....William Lorenz
Art Dobbs .....Al Roberts
Mrs. Gordon (Yvette Yvet) .....Germaine Giroux
Evelyn Snow .....June Mullin
Susanne .....Vanda Curci
Clerk of the Court .....Edward Powell
Court Reporter .....Virginia Murray

Here is a play that provides a fitting Fiske holiday. Not in many seasons has the erstwhile Tess had a comedy as well suited to her. It's a fat part for a fine stage personality.

From the moment of her first entrance when she upsets the decorum of the courtroom by her disarming inquisitiveness, to the final curtain which descends as she writes the verdict of the jury, she is Mrs. Fiske playing Mrs. Fiske, and, as the saying is, how!

Mrs. Livngstone Crane is a member of what one of the plebian members of the jury terms "New Jersey's Four Hundred." She says that she didn't know N. J. had a Four Hundred, but she does know that her ancestors fought at Monmouth and Princeton and had something to do with the Molly Pitcher episode. Moreover, as jurywoman Number Twelve she's convinced early in the Act One trial scene that the wife charged with the murder of her wealthy husband is innocent. The audience senses her convictions, consequently Ballard's cards are apparently all on the table before the finish of the opening round.

It's just a question of how she will win over the rest of the jury. It begins to look like a lean dramatic evening.

Right here is where Ballard displays some playwrighting of uncommon skill. For two acts he maintains interest in his play simply by pitting Mrs. Fiske against 11 assorted jurors who begin by clamoring for conviction and end by—well end by doing the very thing that you know they would eventually do the moment she took her seat in the jury box.

If at moments the comedy grows a bit thin and the reversal of opinion on the part of several jurors rather forced, both dramatist and star quickly divert our attention from the bare spots and the comedy rolls merrily on.

Beginning with all the earmarks of an Alwoods courtroom melo, the playwright jettisons his Who-Killed-Cock-Robin cast at the end of the first act and presents the rest of the play with Mrs. Fiske and the 11 fellow jurymen who sat like supes during the opening stanza.

Germain Giroux, as the Gallic femme accused of using a gat to cancel her sugar daddy, is excellent, and Wilton Lackaye plays with kindly humor the role of the presiding judge. The jury is an example of casting of a high order while the direction of Harrison Grey Fiske is uinformly excellent.

A play, a production and a performance that will give the Fiske fans their best treat since the days of "Bumpstead Leigh." *Tall.*

Her Friend the King

Washington, Oct. 1.

L. Lawrence Weber presenting William Faversham in a modern comedy by A. E. Thomas and Harrison Rhodes. Staged by F. Gatenby Bell. First performance Belasco, Sept. 30.

Tornetti.....William Dorbin
Scarlotti.....Robert Noble
Count Churak.....Charles Esdale
Georges.....William Faversham (Ex-King of Constantia-Felix)
Princess Lydia.....Katharine Kohler
Miss Bridgerton.....Daisy Atherton
Mrs. Alfred Hastings.....Ara Gerald
Prince Otto.....Hugh Sinclair
A maid.....Peggy Hovenden
Phelps.....Edmund Dalby

There is a chance for this one. Much will depend on the opposition it faces in the same category. It isn't overburdened with laughs, nor is the dialog such as to go into any raves about. But it is interesting, never lagging and, above all, magnificently played throughout the entire cast. Latter phase is its greatest asset.

It is a story of an ousted king (Mr. Faversham) and his love for a wealthy American widow who unbeknowest to him finances the stunt that puts him back on his throne. Mr. King then enacts as a condition of his going back on the assignment that she be accepted as his queen. This okay with those making the offer.

Youthful love interest is supplied by his daughter who wants to be like Americans and the boy of a fellow ousted monarch.

It's all told in such a manner as to create much sympathy for kings, poor things.

Faversham, even though his memory was faultier than heretofore, gives his usual sauve delightful performance. Honors go to Ara Gerald as the widow.

Katherine Kohler and Hugh Sinclair excellent as the youthful lovers. Sinclair, evidently an Englishman, knows how to handle his comedy points in a quiet way.

Daisy Atherton was good, too, as the straight-laced governess-tutor of the Princess.

A little toning down by Robert Noble as the conspirator-friend will help there.

All in all a very pleasant evening. If, as stated, the opposition isn't all together too tough it has a chance of landing. *Meakin.*

THUNDER

Atlantic City, Oct. 1.

"Thunder in the Air," by the hitherto unknown Scotsman, Robins Millar, had its first American production at the Apollo last night. This is the play which caused so much of a stir in London and which David Belasco acquired and then let slip into the hands of Laura D. Wilck who, according to a program note, revamped it somewhat for the American stage.

Theme is that rare subject, life after death, with the idea in back of it that immortality does not exist except in the memory of those who go on loving their dead. Millar has evidently given considerable thought to the young men slain in the World War and the mental torturings that survived them. He gives this study of mental processes a quiet, unspectacular treatment.

A group of English country people, gathered at the home of Major Vexted, have held a seance on the birthday of Ronnie Vexted, who lost his life in battle. He had been in everyone's mind in the household on that evening. Death had been merciful to Ronnie. He had been a rake; robbed his father who refuses to be sentimental about him; stolen from the butler and the clergyman and also robbed the clergyman's wife of her fidelity; he has jilted Pamela Bentley, who is now, 10 years later, wooed by James

(Continued on page 89)

HIS LAST PRESS NOTICE

With Shubert's "Pleasure Bound"

Fred Hillebrand

Broadway Magazine
Sept. Issue, 1929

"The chief executioners are Jack Pearl, he of the thick German accent; the accordion with Phil Baker attached to the back of it; the two perrenial human knots, Shaw and Lee, and the sweet voiced Aileen Stanley. To Fred Hillebrand or "Mr. Hot Chimney," goes the honor of being chief headsman. With his gift of gab he could redeem cancelled postage stamps from the government. If you need an operation see him first and you'll save expenses. He'll keep you in stitches.

"The show itself is gorgeous. The settings are modernistic and full of life, and the ladies are guaranteed to stimulate the tired business man's optics. Their motto is: What's a dress, more or less, among friends? Enough said!"

Sime Silverman
"Variety"

"Of the 'book' principals and for straight comedy in a creative vein, Fred Hillebrand runs away with the performance. He is especially in high as a laugh maker at the outset, working rapidly and hard and carrying almost the entire early section of the first act. Later, upon reappearances, as good but without as much to handle. *Sime.*"

The "Hot Chimney" leaves "Pleasure Bound" Sept. 30

Representative
LEO FITZGERALD

Witmark's "Am I Blue?" Goes to Head of 10 Best Current Song Sellers

For the first time since going Warners, Witmark's has a tune leading the list of best sellers in the east. This number, "Am I Blue?" from "On With the Show," indicated a potential best seller while the flicker was showing as a special with the picture's general release turning the trick.

Another Witmark tune, "Song of the Nile," sung by Richard Barthelmess in "The Drag" is ranked fourth among the 10 best but bids fair to outsell "Blue."

Robbins' "Pagan Love Song," theme of Metro's "Pagan," slipped from its grasp as the No. 1 seller into second place, with the song reported to be doing much better westward than in the east.

"Sleepy Valley" (Harms), Eddie Dowling's number in "Rainbow Man," was never counted upon to climb high up among the song sellers, but that's where it is. Jolson's "Little Pal" (De Sylva), out of "Say It With Songs," came up with a rush and is still going strong, though incomparable so far with the sales of "Sonny Boy." "Little Pal" will receive its test in the general release of the flicker shortly.

Forster's independent, "I Get the Blues When It Rains," still keeps on rolling along and comes in for high mention.

"Vagabond Lover" (Feist), has taken a decided slump since Vallee's departure for the Coast. It's now listed down among the best ten. Sherman-Clay's "Wedding of the Painted Dolls," from "Broadway Melody," is skidding, but still gets good rating.

Production Number

A production song has poked up between the themes to better advantage than the usual production songs of late. Harms' "Moanin' Low," Libby Holman's red hot number in "Little Show," is the intruder, with all signs pointing that it will remain there for some time, that is, in the east. "When My Dreams Come True" (Berlin), and "I'll Always Be In Love With You" (Shapiro-Bernstein), are still rated nicely with the latter now getting along more on its own merits than with the help of the talker, though there's no doubt the picture made it.

The Santly boys possess a good seller in "Miss You," but its reached the peak and on the down now.

Other Sellers

Othere tunes selling are "Breakaway" (DeSylva), from Fox "Follies;" two Witmarks from "Gold Diggers," "Painting the Clouds With Sunshine" and "Tip Toe Through the Tulips;" Robbins' big western hit and a sure comer in the east, "Singing in the Rain," "Hollywood Revue;" Romber's "Desert Song" music (Harms); Spier & Goslow's "True Blue Lou," from "Dance of Life;" "Perhaps" (Triangle); Jack Mills' "Ain't Misbehaving," from stage "Hot Chocolates;" "Evangeline" (Berlin), from talker of that name; Harms' "Lovable and Sweet," from "Street Girl;" Robbins' "You Were Meant For Me" and "Broadway Melody," and "Waiting at the End of the Road" (Berlin).

Davis at Paramount

A new name to the east, Charlie Davis, follows Abe Lyman as m. c. into the Paramount, New York, opening October 4, indefinitely.

Davis comes from the Indiana, Indianapolis.

Davis comes in alone, his own band remaining at the Indiana.

M. C. Switches

Los Angeles, Oct. 1.

Frank Jenks, m. c. for Fanchon-Marco in Chicago, moved to Milwaukee.

Al Lyons, in Milwaukee, returned here for Fox Coast houses.

Howard Johnson for M-G

Hollywood, Oct. 1.

Howard Johnson, lyric writer, has been engaged in New York by Harry Rapf to work on "Hollywood Revue of 1930."

He is due here early this week to commence labouring.

Musical Contractors Change

Los Angeles, Oct. 1.

Bert Fiske, former musical contractor for Universal, has been replaced by Andre Coreilli.

Fiske left the studio last week.

Feist-R-K-O Deal Without Confirmation by Either

Neither Feist nor Radio Pictures will admit there is a deal about to be concluded whereby Feist and possibly one other publisher, likely Carl Fisher, will become attached to the picture producer. This despite the music trade has it settled the deal is in the bag.

E. F. Bitner of Feist's declined to comment. Said he couldn't possibly commence to answer all of the reports about the Feist firm and films, so has decided not to remark on any.

M. H. Aylesworth, of the National Broadcasting Company, Radio subsidiary, who apparently has been in negotiation with the music firms, said there is nothing on with any; that there is nothing to close, and he knows no more about it than that.

Meantime E. G. Mills, of the Am. Society, has resigned, ostensibly to accept an executive position in a music firm combination. Mills is reported to have promoted whatever there may be of the Feist et al. deal.

SOUNDS WRONG

"Where Did You Get That Hat?" old comedy song, has been adapted and adopted by a hat manufacturer's distributors as a radio theme song.

Hatters are taking to the air to combat the bareheaded fad which had been gaining supporters steadily.

MERGER VOGUE HITS HORN CO.

Chicago, Oct. 1.

Merging with two more instrument manufacturers, C. G. Conn, Ltd., of Elkhart, Ind., is seeking establishment of a middle western chain of retail stores to eliminate jobbers.

Overtures are being made here for the purchase of the Tom Brown [illegible] Co., [illegible] Pan American Musical Instrument Co. is about to go with Conn.

Conn last week merged with Ludwig & Ludwig, Chicago drum manufacturers, and with the Leedy Manufacturing Co., of Indianapolis, also drum makers. Conn also controls Buescher.

Along the Coast

By Bill Swigart

Los Angeles, Sept. 27.

With three important openings within a week, Los Angeles and Hollywood revelers are shedding their nine o'clock cloaks for the cosmopolitan dress of an early morning.

Last week's program started off with George Olsen's $10 couvert ceremony at the Roosevelt and was followed up by the opening of "The Cock-Eyed World" and then Warners' downtown theatre.

Before the invasion of sophisticated New York show people, Hollywood, influenced by a native tradition, was satisfied to close the day with the chimes of the 10 o'clock curfew. This, however, due to the easterners has changed for the good of cafe proprietors.

New picture songs to get the final screen okay are five which Milton Ager and Jack Yellen dashed off in a fit of inspiration for Van and Schenck's "Take It Big," M-G. Titles are: "Ain't You Baby?" "Does My Baby?" "Harlem Madness," "He's That Kind of a Pal," "Me and My Buddy" and "There Will Never Be Another Mary".... Ben Light, with the assistance of his brother Paul, landed "Ladies on the Keys" and "There Ought to Be More Like You" in Paramount's new revue....Four numbers accepted for Sona-Art's "Blaze o' Glory" are Red, Red Rose," "Doughboy Lullaby," "Put a Little Salt on the Bluebird's Tail" and "Welcome Home." James Hanley authored these numbers with Eddie Dowling....B. B. B. sings a new Stept and Green number, "She's Just the Type for Me," in "Wide Open" for W. B....Abner Silver got the oke for "Oh, So Sweet" ("Broadway Hoofer," Col), "Somebody Like You" ("Painted Faces," T. S.), "As Long As You Have Me" and "I'm Just Wild About Horses" ("Troupers Three," T.S.). First two will be published by Shapiro-Bernstein.

Vince Barnett, professional burn-up artist, is now carrying his insults to the screen by portraying a smart German salesman in "Wide Open," W.B.

Joe Jackson pulled a fast one at the last Writers' Club play by planting a stooge in the audience who walked down the centre aisle and dodged in and out of rows until questioned by the stage manager who stopped the show long enough to ask the disturber what he was doing.

Stooge replied, "I'm looking for a story that'll suit Paul Whiteman."

Larry Ceballos is making a Warner short which will use five numbers by Magidson-Washington and Cleary....Herman Ruby and Al Jerome have written story and music for a WB short to be known as "The Barber Shop." Two songs previously used in FN pictures, authored by Ray Perkins, will also be used in this one. "Oh, What I Know About Love" and "Fast Life And A Hot One."

After Tom Reed spent three weeks at Peter B. Kyne's home in Frisco going over the screen treatment for "Three Godfathers," he returned to Universal where a number of changes were made in the script. Tom has now written a theme song for his own protection. Title of the number is "Oh Peter, Be Kind to Me."

With the Paramount-Warner merger reported in the bag, the music resources of Warners will be placed at the disposal of the Paramount oganization, thus rejuvenating subsequent Paramount pictures with more songs which they have heretofore kept down to the lowest possible minimum.

Warner's acquisition of the DeSylva and Henderson writers now on the Fox lot will be distributed among the three lots including WB, FN and Par.

Since local flying nuts are keeping record of their time in the air, Joe Goodwin is clocking the time he spends in riding around in autos and taxicabs....Rudy Vallee was initiated into Elkdom here thru the courtesy of Local 99. Rudy and band leave here around Oct. 12 arriving in New York in time to open their Fleichman radio hour and night club Oct. 17 and resume work at the Paramount Oct. 18.

Adolph Tandler engaged to take charge of the musical direction and scoring for Colorart....Harry Barth, who left Ted Lewis last year to start his own orchestra, returned to the Lewis organization this week ....Max Fisher's new restaurant on Wilshire Blvd opens Nov. 15...Roscoe Arbuckle's new cafe is now known as "Roescoe's"....Determined to put the College Inn over, an auxiliary to the Roosevelt Blossom room, Sid Grauman has placed a piano in the place for the use of transient entertainers. A number of the economical boys who pay cover charge at the Blossom room and order a bottle of ginger ale, wind up at the College Inn and order grub at a noticeable decrease in price.

Radio aspirants, as well as extra talent, striving for recognition in the talkers, are given an opportunity to sing or talk over M.-G.'s weekly radio broadcast held each Wednesday night a tKHJ.

Grant Clarke and Harry Akst assigned to write the additional music for "Song of the Flame," FN. Most of the original score used in the stage production will be retained for the picture.

Abe Meyer, in charge of Tiffany-Stahl's music department, is distributing his picture songs among all the publishers with Leo Feist scheduled to get all the Mae Murray numbers used in "Peacock Alley."

Three Hollywood screen writers have turned out a romantic light opera, titled "California." They are now looking for a producer.

Music is by Aubrey Stauffer, lyrics by Alfred Hustwick and book by Bernard McConville.

Val Burton and William Jason have completed music and lyrics for "Resurrection," Phil Goldstone and M. H. Hoffman film.

Harms Group Again Signs With American Society for Five Years

Through a renewal of contracts between the American Society of Composers, Authors and Publishers for five years from Jan. 1, 1931, and the Harms group of music publishers, the Society remains in its secured position as a collector of music tax royalty.

The Harms group is now a subsidiary of Warner Brothers, with the Warners at present in an unannounced merger with Paramount. Renewing contractual relations with the Society, taking in the writers as well, leaves the Society in a fully protected position. Previous surmises were to the effect that the Warners, picture and not music men, might accept the lever held by them over the Society through its subsidiary music firms, to reduce if not extinguish the power of that organization.

Through the Paramount-Warner merger which virtually amounts to a purchase of the Warners by Par, the Famous-Harms music publishing firm, one of the first picture-music combinations formed, will dove-tail into the Warner-Harms group on the music end.

The contract between Warners and Harms under which their deal was consummated will not be legally affected by the Paramount buy. The Harms group, with Bobby Crawford in full command, will pass to Paramount as a Warner property, becoming a part of the Paramount organization.

Disk Reviews

By Bob Landry

Brunswick

The label "Fox Trot" is rather loosely applied to musical numbers varying from a gallop to a dirge. For instance this company's C-2954-5, "Waltz I Can't Forget" and "He, She and Me," played by Ray Miller's bunch and "Some Night When You're Lonely," played by Allister Wylie's Coronado Hotel orchestra. This is slow stuff and a bit dreary, whereas "Monday Date" and "King Joe" by Jimmie Noone's Apex Clubers, also ticketed as a fox trot, has the tempo of an express.

The Clevelanders submit two agreeable dance numbers on E-29303-4, "Shout Hallelujah" and "There's a Place in the Sun for You."

Among the miscellaneous listings Galli-Rini, the vaude accordionist, makes "Beautiful Heaven" listenable, but "The Swallow" is unpalatable. Wind-baggy mechanics of accordion require a definite melody.

Clean Blues

Paradise Joy Boys have waxed a mess of blues all similar, but good of type and minus the "dirt" angle that taboos so many blues recordings for family gramophones. "Graveyard Blues" and "Cemetery Sal" might be theme songs for the morticians. Others are "Match Box Blues" and "It Keeps on Raining."

Cow Cow Davenport swells the negroids with "Chimin' the Blues" and "Alabama Strut" on C2328-9, both pianos plus vo-de-o-do.

Al Hopkins' Buckle Busters cleave to a type of musical divertissement that requires a special taste, namely mountaineer hillbilly per "Blue Bells" and "Old Uncle Ned." The average disc buyer will pass over this department.

Alexander Sebald, violinist, with Joseph Brinkman at the ivories, is not attractively represented on C-2723-4 by "Military Caprice" and "Obertas Mazurka," both sluggish and dull despite the agreeable connotations of the titles to the fancier of things more classical.

"Notre Dame March" may sell to the alumni and "On Wisconsin" might stir compatriots of Glenway Westcott. As recorded by Abe Lyman's orchestra they emphasize the difficulty of an orchestra tackling a band's job. "On Wisconsin" as recorded on another Brunswick disc by the West Point band is excel-

VICTOR

Fresh from the wax works is "Bigger and Better Than Ever" and "Bottoms Up" recorded by Nat Shilkret's laboratory band. With the advantage of the strong George White "Scandals" plug this release should move. "Bigger and Better," by Cliff Friend, is the more humble, "Bottoms Up" being conventional filler of revue type.

Rudy Vallee's "Perhaps" and "Album of My Dreams" on 22118 will not compare with Rudy's best-sellers as to ear appeal although his rep will probably insure a good sales volume. Neither tune is memorable.

No release would be complete without a couple of theme songs. Victor presents two from "Gold Diggers of Broadway," interpreted without ornamentation by Johnny Marvin. They are "Tip Toe Thru The Tulips" and "I'm Painting the Clouds With Sunshine." "Gold Diggers was released for theatres Sept. 15 which brings in the element of time as a market factor for these discs.

Bernie Cummings on 22110 makes "Don't Hang Your Dreams on a Rainbow" attractive. This one from Earl Carroll's "Sketch Book," which has been running in New York all summer.

"Love Your Spell Is Everywhere," recorded by Messrs. Arden and Ohman, overshadows its reverse side, "Gay Love," a less than fair melody handled by Leo Reisman.

"Love Trespasser," from the Swanson picture, looks like a hit.

COLUMBIA

Two of the best of the current crop of theme songs are mated on 1942-D, "Singing in the Rain," from "Hollywood Revue" (M-G-M), and "Song of the Nile," from "Drag" (F.N.), has been generally released and "Rain" is in the ascendant. Jointly they look hot as rendered on melodious guitars by Ferera's Golden Hawaiians.

Paul Specht's "World's Greatest Sweetheart is You" and "Album of My Dreams" are Columbia dittos of similar recordings by Victor. A toss-up for the shopper.

"Hello Margot" recorded by Ernie Golden excuses "Satisfied," the weak offering on the same disc.

"Song of Siberia" and "Song of the Blues" on 1940 are in-betweeners with odds favorable. As recorded by The Knickerbockers they're warm if not feverish.

For those persons who illustrate the saying, it takes all sorts to make up the world, there's Art Gillham's "On the Alamo" and "Tell Me There's Hope For Me," tedious ballads, the opening strains of which will decide the average ear against 'em. Frankie Marvin's cowboy carols, "Happy Go Lucky Boy" and "Oklahoma Land of the Sunny West," more spirited but also require a special taste.

Wholesale Injunctions

Greenville, S. C., Oct. 1.

A loud speaker war is raging here.

Business men secured an injunction prohibiting the things in front of music stores. In turn the store owners secured an injunction restraining the injunction.

Now the business men want an injunction restraining the injunction that restrains the first injunction.

Some judge will have to figure it out.

Cafe Pays Band Off Nightly and in Advance

Los Angeles, Oct. 1.

Salaries will be paid musicians nightly in advance when the Garden Cafe reopens this week after a two months' shutdown.

James T. Bowen, who operates, owed a considerable sum to musicians for wages and claim was filed with the State Labor Commission. So the musisians' union ruled for the protection of its members. Joe Santenella will manage for Bowen.

Lyman's $14,000 Date

Abe Lyman, currently at the Paramount, New York, will open at the Oriental (Publix), Chicago, Oct. 11 for two weeks at $6,500 weekly. Plus transportation for the entire band (16), Publix will pay Lyman close to $14,000 for the engagement.

The $6,500 salary without fares is said to be the highest ever received by a jazz band in a vaude or picture theatre, with the exception of that paid Paul Whiteman.

Following the Oriental weeks, Lyman may open in vaude for Keith's.

Hillman Quits Benson

Chicago, Oct. 1.

George Hillman, for many years with Benson agency, has resigned, and is now with Kennaway.

International

Francis Day & Hunter, London music publishers, have contracted with Robbins for British release rights to all of Metro's film songs.

Agreement is for one year.

Arnold Johnson's band goes into Palace, New York, next week (5).

Pictures Need Experienced Music Executives, Songwriters Convinced

Hollywood's ways did not impress some of the songwriters who went to the coast fresh from business dealings with musical productions for legit. Accustomed to sitting in on the show conferences and of having their best stuff "spotted," the song men found themselves largely ignored as to the story confabs in the studios when important decisions of treatment, routining, etc., were brought up and decided.

Complaint is heard also from the returning songwriters that in some cases they were compelled to submit their numbers to disappointed songwriters, has-beens and never-wases, given authority over successful writers. What the tunesmiths feel the studio situation calls for is a experienced music publishing executive to sit in on the story conferences as a representative for the songwriters.

Where film directors, supervisors and producers have ignored the songwriters in laying out their production plans, and then give orders expecting them to be executed as the carpenter department executes an order for a set, the result is frequently less than successful, according to the songsters.

It's not entirely a question of what the producers want, but what the songwriters can give them. Therefore songwriters believe someone conversant with the music business, its possibilities and limitations, shoud sit in on those story conferences where music is to be an important or integral part of the picture to be produced.

Suit Over Throwaways

Chicago, Oct. 1.

Milton Weil and Ted Browne filed suit here Sept. 28 through the American Society of Composers, Authors & Publishers, against the Print Press Co., for printing and distributing free choruses of their two numbers, "Moonlight March" and "Italian Love Song."

CIVIC ORCH. UPKEEP

Rochester, N. Y., Oct. 1.

Faced with the necessity of either creating popular interest or disbanding, the Rochester Civic Orchestra is making a splurge in exploitation. A four-page weekly bulletin is being distributed to the 10,000 subscribers, and 36 radio concerts will be picked up in parochial and public school auditoriums.

Rent and taxes from three Publix theatres and contributions from wealthy supporters total over $200,000. The orchestra must raise $60,000 next Spring in order to exist.

ATTACHES FOR SCORE

Los Angeles, Oct. 1.

Boxoffice receipts of the Figueroa Playhouse were attached by Frederic Chapin, musician, who filed suit in Municipal Court against Gerhold Davis, Fletcher Billings and George Scarborough. Chapin charged non-payment of a $500 fee for arranging the incidental music for "Bad Babies."

Show closed last week.

CHERNIAVSKY'S FILM HOUSE

Los Angeles, Oct. 1.

Joseph Cherniavsky, former musical director at Universal, goes with Simon Lazarus at the Million Dollar theatre here.

Cherniavsky opens there Oct. 6 with his recording band.

Franklyn Farnum will be m. c.

HERB BROWN'S NEW HOME

Hollywood, Oct. 1.

Herb Brown has sold his beach home at Malibou to his partner, Arthur Freed.

Brown has bought the Malibou club house, which he will remodel as his new home.

Witmark's Dance Folio

Witmark's will publish a dance folio consisting of 12 theme songs.

Each song will be given a two-page spread with one devoted to a print of the song and the other to a photo of star featured in that picture with a synopsis biography.

Rainger With Harms

Ralph Rainger, songwriter, now in the "Little Show," engaged by T. B. Harms for one year with an option on two more. Rainger's contract with the "Little Show" binds him to its run.

Studio Pay for Musicians Revised in Hollywood

Los Angeles, Oct. 1.

High-pressure talker activity has forced studio musicians to revise their scale card classifications. Cut-rates for two-session periods are allowed only if an intermission is provided, and new restrictions are provided to prevent ambitious musicians from undertaking too much work.

The new schedule issued by the local union retains present recording rate of $30 per man for a three-hour session. The $200 weekly rate for 33 hours (not more than two sessions daily) is also retained. Double pay still goes for leader or contractor.

The old $50 rate for two sessions is granted only if an intermission of more than an hour is allowed between sessions. A double-session running continuously now costs the studio $60 per man.

An additional ruling provides that overtime must be hours continuous with regular session. All hours not continuous with regular session must be construed as separate session.

A new classification entitled, "Tryouts, tests and rehearsals" sets orchestra rate for rehearsals at $15 per man for three hours with $25 for double sessions. This will work out as a virtual reduction in price as rehearsal rates have heretofore varied, being set by the board of directors of the musicians' union.

Weekly price under the rehearsal classification is $100 per man for 33 hours and the usual double pay for leader or contractor.

Rehearsal classification includes tryouts and tests of new people.

Nick in on Parody

Nick Prountis and his partner, John, both owners of the Hotel Salon Royale on 58th street, have taken a piece of John Hodges' Parody Club on 48th street, basement.

A new floor show will be produced for the cabaret, and another is to go in the Royale. The Royale will have an m. c., probably Jay Flippen.

Nick and John's former European Club, ordered under padlock, is now open under new management; the usual change in ownership and bond, court procedure that still further jazzes up the Prohibition Act.

REOPENING WOODMANSTEN?

Woodmansten Inn, the Gene Gieger-Vincent Lopez padlocked road house in the Pelham district, Bronx, may reopen.

It's going through one of this new corporation-bond things.

Padlock goes off the Silver Slipper, New York, the latter part of October. Billy Duffy and associates will again operate. Floor show to be staged by Dan Healey.

Song Exploitation

Exploitation for music publishers with picture connections have increased steadily since theme songs first became the talker vogue. It has reached the point where the publishers are appealing to exhibitors, playing a talker of which their song is the theme tune, to give it special exploitation, which indirectly plugs the picture.

One music publishing house, subsidiary of a picture firm, has set aside a complete department for this method of exploitation.

It was first attempted seven months ago on a small scale and as an experiment. Since then it has proved a success.

At first it was figured a dead loss on the books, but compensated in exploitation. Now it is beginning to pay for itself in that specially printed post-cards, carrying a few bars of music and formerly printed only for Broadway exploitation, has been expanded to take in every theatre the picture plays.

There are various other small novelties and accessories which the exhibitor may find useful in plugging the song and picture, such as balloons with titles of song and picture on it, matchbooks, etc. These are sold to the exhibitor at a nominal sum, but runs to quite some money, in gross.

NO MUSIC FIRMS YET TAKEN BY SHEEHAN

No music firm has been absorbed by Winnie Sheehan for the Fox organization as yet, Mr. Sheehan so stated after reaching New York Sunday.

What he may do before sailing Friday night (4) on the Bremen Sheehan said he did not know. The music matter might come up before his departure, he added.

James Hanley and Joe McCarthy, songwriters, have been engaged by Fox through Sheehan, each individually. The McCarthy signature is not yet set but is likely.

Through Hanley going Fox, a report spread Fox had purchased 50% in the Shapiro-Bernstein publishing house. That has not yet occurred.

Other music houses in New York, so far unattached, have been reported in negotiation with Sheehan for a Fox connection. Mr. Sheehan refused to discuss this phase of the Fox music situation.

Harry A. Pearson, professional manager for Davis, Coots & Engel, was with Irving Berlin for the past 16 years. During the past 10 years Pearson has been in charge of Berlin's Philly office.

Panama Chatter

By Bea Drew

Colon, Sept. 20.

At the Atlantic cabaret here is a gal billing herself as Josephine Baker. She's Spanish. Rated locally more torrid than the original Harlem heat wave.

Two cabaret girls in Colon, Spanish and American, fought it out over one gent. The senorita knifed the American kid and is now using the knife to manicure her nails in jail.

Atlantic cafe has nine American femme entertainers: Joan Clark, Dorothy Lee, Jerry Clifford, Betty Lee, Mary Abbott, Marie Rogers, Vivian de Mere, Betty Delaney and Evelyn Allen.

Estelle Ward

Who knows Estelle Ward? She came to Colon a year ago to work at the Atlantic and is now in the U. S. government asylum at Corozal, Canal Zone. Her folks in California have been notified, but there has been no response.

Kitty Howard's at "Over the Top" cabaret, not working for Kelly as reported.

Here's the lineup at Plaza cabaret, Colon: Princess Madiah Kaly Soledad, Billy Foster, Hidalgo Sylvia Coyle, Rogers Sisters, Monterito and Trixie Kennedy. Trix has been working these parts for 12 years.

Eduard Emery, hubby of Ray Rogers, entertainer, left here with the Great Raymond, magician, as manager. Raymond had a tough break recently when his sarcophagus was broken in an auto accident. Just a prop, though, not his own.

At Kelly's Ritz you can see Connie and Buddie Warren, Mignon, Thornton Sisters, Babe Murray, June Monroe and Dolly Austin. Dolly's noted as the perennial flap, and the Thornton kids have swell-looking hands.

Not a Dump

Kelly's is a nice place and not the dump Variety calls it.

Hector Downer, who runs the show at the Metropole hotel in Panama City, used to have a spot at 42nd and Broadway. He was also in vaude with Mills Hart.

Mary Whales, entertainer at the Alamo, attempted suicide with bichloride of mercury. She refused to give a reason when saved by hospital treatment.

Charlie Cantor recently sold the Metropole to R. I. Draughon, as both he and his wife were in poor health. In New York now.

M. P. P. A. Looks to Be of Past, With Nothing in Sight to Support Ass'n

An opinion in the music trades is that the Music Publishers' Protective Association has passed away. While still officially existent, there is nothing in sight to support the association in the future. That its career has ended is the general and popular belief.

Through the music business linking up with pictures, there is nothing left for the M. P. P. A. to function for. Its chief dough getter in the salary way, E. G. Mills, has eased himself out as an accessory to the American Society and M. P. P. A., through becoming a music merging promoter, most lately in the matter of Feist's and Carl Fisher's with Radio-Keith-Orpheum or Radio's other subsidiary, National Broadcasting Company.

The M. P. P. A. was formed to save the pop music business of its day, through abolishing the weekly payment to vaude actors and others for popularizing songs. Other evils in the trade of that time were handled by the M. P. P. A., and its original objects were commendable.

With the picture theatre becoming the biggest plug music has ever known, the importance of the stage singer to it has lessened, while the music publishers merging into groups is another reason for the M. P. P. A. blow up.

A Couple of Flops

Mills left the American Society to promote several music formations, with himself to be connected with a new music company to be formed or associated with the holding company, if a picture connection were made. After a couple of flops in the promotion line, it is said the Feist-Fischer deal with Radio has gone through or will shortly. This will give Mills the job he has been after, but relieves the two welfare music organizations of his presence and service.

In the Am. Society, Mills had been wholly held in as an auxiliary figure through the influence of the publishers connected with it; remainder of the Am. Society members had little use for Mills.

After the M. P. P. A. had been organized under vexatious and difficult conditions and the frequent prediction the pop music publishers of 12 years or so ago could not be got together peacefully in one room, Pat Casey ran the M. P. P. A. headquarters for a while. Through other time pressing duties, Casey appointed as his assistant for the M. P. P. A. one E. G. Mills, then a clerk in the Vaudeville Managers' Protective Association, which Casey also headed. Later on Casey relinquished his leadership of the M. P. P. A., and it passed to Mills in a way for a while. Following it became Mills altogether, when the M. P. P. A. became chuck full of politics and policy, useless to the music trades and remained that way until its recent finish, with Mills then at the helm.

Bulling and Bulled

Mills appeared to have some publishers in the M. P. P. A. bulled to a finish, while one publisher seemingly bulled Mills. Regardless of the counter-conditions, Mills hung on to his two easy money jobs in the Society and M. P. P. A.

One of the most surprising matters in connection with Mills' attempts to promote a new job for himself in forming a music-picture combine was the walk out on him by Saul Bornstein of Berlin's. Bornstein and Mills had been just like that, working together as a perfect team. Mills needed Berlin's for one of the flop promotions, but Berlin's refused to favor the terms proposed.

No one so far has succeeded Mills with the Am. Society. Gene Buck, its president, is the virtual head of the Society, and J. C. Rosenthal its general manager. Messrs. Buck and Rosenthal have been operating the Am. Society, with Mills but a salary drawing figurehead representing the publishers in it.

Pat Casey, who slipped Mills his first job and never received a cigar or thanks for it, is now the welfare head of the entire variety field, including pictures, vaudeville and circuses.

New in Capitol's Band

Number of personnel changes in the Capitol, New York, stage band since Walt Roesner's return.

Henry Levine, Vince Grandy and Frank Marks, formerly with the Paramount stage band, have been added.

PICKPOCKET NEWEST NITE CLUB FEATURE

E. Ray Goetz, legit manager, has signed a novelty nite club attraction, an expert pickpocket, and will present him at the Casanova, the former Helen Morgan, when that spot opens late this month. While grand larceny has been practiced around many a night club, the light-fingered gentry have been entirely neglected.

The dip artist Goetz is bringing over from London is "Fealtiel," a German, who has been doing his stuff at the Savoy Hotel, London.

Billing himself as "the Square Crook," "Fealtiel" calls for volunteers around the ringside to assist him with his card tricks. While they pick a card, he engages the stooges in conversation and picks their pockets and completes the card trick as well.

"Fealtiel," according to Goetz, practices his act daily on a dummy, each article to be lifted having a small bell attached to it. If the bell rings, "Fealtiel" puts in an extra hour of rehearsal.

DANCERS' ESCAPE

Ramon and Rosita in Serious Auto Crash Just Before Sailing

Paris, Oct. 1.

Ramon Reachi's heavy American-imported Stearns-Knight saved Ramon and Rosita (his wife) from serious hurts in an automobile smash-up en route from Biarritz to Paris which killed the 20-year-old daughter of an Italian titled family outright. The Countess, mother of the victim, is also in a critical condition while her husband and their chauffeur escaped without a scratch as did the American dancers despite the completely shattered motors.

The fatality complicated matters considerably for Ramon and Rosita who barely were able to sail Sept. 18 on the "Leviathan." Only their heavy liability insurance enabled them to dodge police complications although the dying condition of the other woman threatened official intervention.

The accident was ascribed to the other motor, one of those light and small continental cars, which was completely mowed down by the dancers' heavy Stearns-Knight.

Rosita and Ramon took back with them the Oswald Fresedo tango orchestra with which they open the Lido-Venice, New York, on Oct. 4.

$96 Too High for Screen Girls—Spurn Cafe Idea

Hollywood, Oct. 1.

Femme screen players can't see $96 to become immortalized in the Montmarte Cafe. That's the price to have a likeness etched on frosted glass and hung in the restaurant.

Idea originated when the room was renovated. Etcher then charged $46. Several promised to come in on the gallery, but when the price went to $96, the applicants faded.

Telling the Marines

Canton, O., Oct. 1.

The $1,600 check with which Robert E. Mason, local broker, paid off the U. S. Marine Band for its one-night stand in the Armory, bounced.

Attendance at the concert was less than 1,000. Mason had given the band a guarantee of $1,600. His office was deserted when the police arrived.

Yellen-Ager Sticking

Hollywood, Oct. 1.

Jack Yellen and Milt Ager are not returning to New York at present.

The two writers are working on a Whiteman picture for Universal.

They are of the Yellen, Ager & Bornstein music publishing firm, and accept only picture song writing engagements to their satisfaction. The firm is not hooked in with any picture company. The boys have been out here for some while.

Mrs. Milt Ager (Cecelia Ager) is the writer of Variety's "Hollywood Style" department, carried weekly on Variety's "Women's Page.

Mrs. Ager's stuff has hit with the women from the start for that Cecelia is going to get a by-line, but don't tell Sid.

B. & O. ROUTES

(Continued from page 67)

I

Irving, B., Lyceum T., New Britain Conn.
Imperial Marimba, American House, Boston
Ingraham, Roy, Paramount H., N. Y. C.
Innis, Ed, Vanity Fair B., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Irwin, Vic, Pavillon Royal, Valley Stream, L. I.
Iseminger, Bill, Hagerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago
Janover, A. L., 1255 Grant Ave., N. Y. C
Jedel, H., 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Johnson, Arnold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Johnny, c-o M. C. A., Paramount Bldg., N. Y. C.
Johnson, Merle, 155 W. 46th St., N. Y. C.
Johnston, O. W., 48 Grove Ave., Ottawa.
Jordan, Art, 6241 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, c-o M. C. A., Paramount Bldg., N. Y. C.
Joyce, Teddy, Penn T., Pittsburgh.

K

Kahn, Herman, Capitol T., Newark, N. J.
Kalls, H., Lido Venice C., Boston.
Kaley, Chas., Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn, 3222 W. Madison St., Chicago.
Kassel, Art, c-o M. C. A., Paramount Bldg., N. Y. C.
Katz, Kittens, c-o M. C. A., Paramount Bldg., N. Y. C.
Katzman, Louis, c-o Brunswick, 799 7th Ave., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kavanaugh, Ray, Carroll T., N. Y.
Kay, Geo, Paramount T., N. Y.
Kayser, Joe, Midland T., K. C., Mo.
Keegan, Ross E., 22 Gold St., Freeport, L. I.
Kemp, Hal, Manger H., N. Y. C.
Kennets, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, H., Benj. Franklin H., Phila.
Kenin, H., Multonomah H., Portland, Ore
Keystone Serenaders, Gd. Riviera T., Detroit.
King, Hermie, Oakland T., Oakland, Cal
King, Ted, 745 7th Ave., c/o Taps.
King, Wayne, Abagon B. R., Chicago.
King's Melody, 68 Mueller St., Binghamton, N. Y.
Kerr, Chas., Golden Dragon, Phila.
Kline, M., 5456 Spruce St., Philadelphia
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kosloff, Lou, Chicago T., Chicago.
Kraus, Arthur, 1482 Broadway, N. Y. C
Krausgrill, Walt, 347 Claremont Bldg., S. F.
Krueger, Art, Wisconsin H., Milwaukee
Krumholz, G. P., O. Box 404, New Bedford, Mass.

L

Lagasse, F., 518 Merrimac St., Lowell, Mass.
Lampe, Dell, Capitol T., Chicago.
Landau, Mike, Oakland's Terrace, 50th St. and Broadway, N. Y. C.
Lang, Henry, Baker H., Dallas.
Lange, J. V., 27 Abbott St., Lowell, Mass
Lanin, H., 2900 W. Girard Ave., Phila.
Lanin, Sam, WEAF, N. Y. C.
Lefkowitz, Harry, Casley H., Scranton Pa.
Lentz, Al., 1599 President St., Brooklyn, N. Y.
Leonard, Harold, 64 W. Randolph St, Chicago.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach Cal.
Levitow, Bernard, Commodore H., N.Y.C.
Levy, R. H., 131 Elmer Ave., Schenectady, N. Y.
Lido Orch., Suite 56, Loew Bldg., Washington, D. C.
Light, Enoch, Gaumont Palace, Paris.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy., Roosevelt H., N. Y. C.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, St. Regis H., N. Y.
Lowe, Burt, Statler H., Boston.
Lowry, Ed., Ambassador T., St. L.
Lyman, Abe, Oriental T., Chi.
Lynn, Sammy, 2003 Wichita St., Dallas.

M

Macdonald, Rex, Collseum, St. Petersburg.
Mack, Austin, Golden Pumpkin C., Chi.
Maitland, J., Garden B., 3136 Sheffield Ave., Chicago.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, R. B., 808 Elinor St., Knoxville, Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Mason, Bobbie (Miss), New China R., Youngstown, Ohio.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach Cal.
Mayo, Eddie, 89 Crooke Ave., Brooklyn, N. Y.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit
McIntyre, James, Chateau Laurier, Ottawa.
McKinney's, Edgewater B., Detroit.
McVee, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Palmer House, Chicago.
Melia, Wm., 91 Edwin St., Ridgefield Park, N. J
Melson, Chas., Stanley T., Jersey City.
Memphisonians, 92 S. Main St., Memphis
Menge, M., El Patio B., L. A.
Messenger, Al, Roseland, Taunton, Mass
Meroff, Ben, Granada T., Chicago.
Mey-Hayne-Grauer, Plantation, Buffalo.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4529 N. Camac St., Philadelphia
Meyer, Vic., Butler H., Seattle.
Meyerinck, Herb., Alhambra T., Sacramento.
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miamian, Buffalo, N. Y.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Ray, c-o M. C. A., 1501 B'way, N. Y. C.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Miner-Doyle, 1192 Middlesex St., Lowell Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mitchel, Al, Olympia T., New Haven.
Moore, Dinty, Hunter Is. Inn, Pelham, N. Y.
Moore, Prof., Montmartre C., Hollywood.
Morey, Al, Worth T., Ft. Worth.
Morey, Jack, 99 Westfield Rd., Holyoke.
Morris, Glen, Silver Slipper, Baltimore.
Morris, Mel, Piccadilly H., N. Y. C.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Musial, Fred, Oriental T., Detroit.
Moana H., Waikiki Beach, Honolulu, Hawai.

N

Novit, Jules, Parody, Chicago.
Naylor, Oliver, Palais D'Or, Phila.
Neff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, H. Roosevelt, N. O.
Nichols, Red, c-o M. C. A., Paramount Bldg., N. Y. C.
Noble, Johnny, Royal Hawaiian and

O

Octavet Orc., 35 Duffield St., Brooklyn, N. Y.
O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hearn, Trave, LeClair H., Moline, Ill.
Olsen, George, 20 W. 43d St., N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Paleman, Dan, Black Cat R., N. Y. C.
Parisian Red Heads, 28 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit.
Payne, Al, 469 Meigs St., Rochester.
Pearl, Morey, 263 Hunting Ave., Boston
Peck, Jack, 801 Keenan Bldg., Pittsburgh
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Phillips, Phil., Club Bagdad, Dallas.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollock, Ben, 226 W. 47th St., N. Y. C.
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

R

Randell, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rapee, Erno, Roxy T., N. Y. C.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Rawden, Bill, Palace H., S. F.
Reisman, Leo, Central P. Casino, N. Y.
Renard, Jacques, Coconut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Rhythm Roamers, care Chas. Mack, Detroit.
Ricci, Aldo, Ritz-Carlton H., Fred Rich, 745 7th Ave., c/o Taps.
Rickitts, J. C. Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Rodemich, Gene, Metropolitan T., Boston
Roanes' Penn, Commodore B., Lowell, Mass.
Roesner, Walt, Capitol T., N. Y.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 1590 Broadway, N. Y. C.
Roman, Joe, 105 Winter St., Portland, Me.
Romanelli, L., King Edward H., Toronto
Romana, P., Roseland B. R., N. Y. C.
Rose, Irv., Statler H., St. L.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, 78 W. Randolph St., Chicago.
Rosenthal, Harry, Steinway Hall, N. Y. C.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Rubinoff, Mct. T., Boston.
Russell, B., King Cotton H., Greensboro.

S

Sanborn, Ed., Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Schara, C. F., 624 Bway., Buffalo, N. Y.
Schmitt, Fred, Rialto T., Denver.
Schooler, Dave, Loew's Paradise T., Bronx, N. Y.
Schubert, Ed., 24 Arthur St., Lawrence, Mass.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Scott, Frank, 284 President St., B'klyn, N. Y.
apolis.
Seidenman, Sid, Mayflower H., Wash.
Salinger, Abe, President H., A. C.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Setaro, A., Granada T., S. F.
Seven Aces, c-o M. C. A., Paramount Bldg., N. Y. C.
Severi, Gino, Granada T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass
Shelton, Geo., Olympic H., Seattle.
Sherman, Maurie, c-o M. C. A., Paramount Bldg., N. Y. C.
Sieff, Jos., Caves C., 19th & Bway, Oakland, Cal.
Silverman, D., Missouri T., St. Louis.
Silvertown Cord, c-o M. C. A., Paramount Bldg., N. Y. C.
Simons, Seymour, Hollywood T., Detroit.
Smith, LeR., Connie's Inn, N. Y. C.
Smith, Harl, Blossom Heath Inn, Detroit.
Smolin, S., 160 W. Buchtel Ave., Akron Ohio.
Souders, Jackie, Strand T., Vancouver.
Specht, Paul, 1585, Broadway, N. Y. C.
Spielman, M., Moulin Rouge C., B'klyn.
Spitalny, Phil, Pennsylvania H., N. Y. C
Spitalny, H. Leopold, Chicago T., Chi.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. Louis Kings, 1383 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln Neb
Stafford, Jesse, Palace H., S. F.
Stark, Ferdinand, Curran T., S. F.
Steppe, Norman, Shadowland C., San Antonio.
Stern, Harold, Alamac H., N. Y. C.
Stevens, Perley, 253 Huntington Ave., Boston
Steward, Sam, Black Cat C., Columbus
Stock, B., c-o T. Shayne, 1576 B'way, N. Y. C.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strickland, Chas., Pk. Central H., N. Y. C.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Straight, Chas., Variety, Chicago.
Sutherland, Lee, Flor d'Italia C., S. F.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, Golden Gate, S. F.
Sweeten, Owen, Senator T., Sacramento

T

Taylor, H., 1015 Chestnut St., Phila.
Taylor, Jack, Ambassador H., L. A.
Teppas, J. J., 538 Glenwood Ave., Buffalo.
Terry, Thelma, c-o M. C. A., Paramount Bldg., N. Y. C.
Thaviv, 1739 Straus Bldg., Chicago.
Thomas, Millard, Royal Knickerbocker, N. Y. C.
Tierney Five, Rittenhouse H., Phila.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Vagabonds, Oriole Terrace, Detroit.
Vallee, Rudy, c-o Paramount Studio, Hollywood, Cal.
Van Surdam, H. E., Statler H., Buffalo.
Van der Zanden, Ambassador H., N. Y.
Veo, Harold, McAlpin H., N. Y. C.
Vorhees, Don, 325 W. 45th St., N. Y. C.

W

Walker, Ray, 466 Washington Ave., Brooklyn, N. Y.
Wagner, Sol., Davis H., Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Warin's Penn., c-o J. O'Connor, 1697 B'way, N. Y. C.
Watson, Monk, Grand-Riviera T., Detroit.
Weede-Meyer Orc., c-o M. C. A., Paramount Bldg., N. Y. C.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, c-o M. C. A. Paramount Bldg., N. Y. C.
Werner, Ed, Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
Whidden, Ed, 125 Dikeman St., Brooklyn.
Whiteman, Paul, 1560 Bway., N. Y. C.
Whitmer, Ken., Paramount Hotel, N. Y.
Williamson, Ted, Isle of Palms H., Charleston, S. C.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, F., Marceli Country Club, Pasadena.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wittstein, Eddie, New Haven.
Wolf, Rube, Fox T., San Francisco.
Wolfe, Leo, Vanity Fair, Chicago.
Wolshan, J., El Patio B. R., S. F.
Wunderlich, F., 1587 E. 19th St., Bklyn.
Wylie, Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Young, L., 1855 Prospect Pl., Brooklyn.
Youngman, H., 882 51st St., Brooklyn.

NEWS FROM THE DAILIES

(Continued from page 62)

operate cafe at Wilshire and La Brea.

Shelly Players have leased the Dunlext Auditorium in Huntington Park. This is a stock company which has played around here for last four years under canvas.

Jack Conway, Hedda Hopper, Helen Nagel, George Sidney and Henry Beaumont, said to have purchased large blocks of stocks from Herbert Jackson, alleged bucket shopper, recently jailed, will probably be called before the grand jury to testify concerning Jackson's dealings with them.

Blanche Mehaffey, ill, again postpones wedding to Arnold Staunton. First time was because of studio work.

Don Lee, Los Angeles auto man and radio operator, accused in San Francisco suit by ex-wife of supporting yacht and luxurious apartment but not herself and their two children. She wants $1,000 a month.

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Radio's Premier Conductor
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And His
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COCOANUT GROVE
(Hotel Ambassador)
LOS ANGELES

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(PARISIAN RED HEADS)
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ORCHESTRA
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Presentation Feature
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TOM GERUN
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ORCHESTRA
Exclusive Brunswick Artists
Now Playing
BAKER HOTEL, Dallas, Texas
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MAL HALLETT
AND HIS ORCHESTRA
America's Greatest Dance Band
Bigger and Bette Than Ever
Personal Management
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Salem, Mass.

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Back Again at the
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AND HIS ORCHESTRA
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COLUMBIA RECORDS

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Personal Rep.: JAS. F. GILLESPIE

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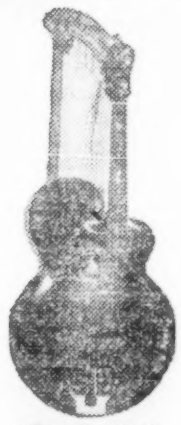

"Big Bertha" The Harp-Guitar

"Luke" The Uke

On the Air Line

By Mark Vance

Of the few night clubs being heard on the air, Will Oakland from his Terrace, N. Y., is about the only singing announcer giving names of folks dropping in for parties and after-wedding celebrations. Meaningless to listeners.

Oakland returned to the air last Wednesday and Thursday nights via WPAP. His band isn't so hot. Oakland, when his pipes are right, goes after his top tenor notes oke.

Similarity

Programs last Thursday night noticeably similar in construction. Seemed busy night for the boy tenors...Lots of hurrah for new pictures and their theme songs... Orchestras whanging anything from a classic to the low down hot syncopation...Quartettes lined up like football players...Coward Comfort music via WEAF had orchestra directed by William McKenna, apparently unknown among local band leaders but plugging along.

Aviation

Plenty of aviation talks...One aviation expert said a monoplane is the best of planes, owing to its structure...That's important to the guy who wonders where next month's rent is coming from and uses the subway to get to and from work...Vincent Lopez appeared to be stepping out of his musical character during his United Reproducers program from WOR...He and the announcer exchanged repartee and the latter did a kidding description of a bull fight when the band was supposed to be in Spain...An early hour for Lopez, but an easy mazuma pickup.

Just Stuff

Phillips Carlin on duty at the Radio Show...Programs shot from Crystal Room there as boost for show...Fleischmann Sunshine Hour...Graham McNamee working...Real surprise during this one...Bebe Daniels handed it... Reeled off two songs with her voice a whole lot better than anyone imagined...High, clear and effective; with musical accompaniment by Victor Barelli's orchestra on the coast...It was a relay from Hollywood...Pollock's music on the regular Fleischmann hour had an even balance and came over smoothly and melodiously...Scrappy Lambert and the National Cavaliers were also heard favorably; latter fast gaining a name for their warbling...Appeared unusual to be working in a football night on a radio show ballyhoo, but a farewell to Jesse Hawley as coach at Dartmouth was pulled right after the Vincent Lopez program. Hawley now in the radio biz. Accounts for radio tieup here.

Vocal stuff with the barber shop chords and close harmony via WABC during the Tower Health period, and a little above the average, too...Norman Brokenshire announcer, and one of the few who don't take the work seriously... David Lawrence has been telling the air world about things in Washington for a long tim, but along comes Frederick William Wile on WABC and gives the low down on things in the Senate...Told all about the liquor situation.

WJZ still giving the True Detective stories...Apparently a profitable kick back for the mag or the air expense wouldn't continue... Maxwell House hour one of the best of the night...Old fashioned Southern melodies even to the old cakewalk fav...On WMCA and heard that infectious laugh of Miss Patricola...Pat and her Pals prove sweet air entertainment...Announced she'd be off the air for two weeks owing to Keith vaude dates ...If this new radio personality keeps at it, that apparent natural laugh and her "Come on, boys" and "Yoo Hoo" will become air bywords ...Around 10:30 the Hi Hatters, a pleasing musical array, for the Victor hour.

Early News

Those WOR and WMCA late hour news bulletins sure take all the news edge off the stuff in the a. m. papers...Nothing of interest left unannounced.

Colored Bands

Air has been surfeited with colored bands ever since radio started, but credit must go to Small's Paradise band for its splendid music... Phil Spittalny from WEAF with the usual topical numbers; WMCA and its popular Village Grove Nut Club; WOR offering Frank Dailey's Palais Joy band from Newark...little deviation from previous Thursday nights...From midnight on the diff out-of-town stations, with the reception unusually good Thursday night.

Waltz Revival

Waltzes getting more play now from radio bands than ever before. A WMCA band, the Missourians, of average stripe. The Cities Service orchestra via WEAF gaining in popularity with the Cavaliers the vocal feature during this hour broadcast. Triadors over WJZ brought some more waltzes. Also a little travesty wherein the talkers were kidded and how!

Jesse Crawford

The more one hears that Bremer-Tully orchestra on WABC the better its music is liked. Seems like an evenly balanced combo. Lot of competition on Friday nights didn't make Al Friedman's and Billy Hamilton's bands sound so good. A genuine air revelation is Jesse Crawford and that organ stuff he plays via WABC. And a vocal injection of "Junior" sounded good with the Crawford accompaniment. If Friday nights turn nothing else out but Crawford it's worth the tuning in. Some sweet music also came over the Dream Makers' period on WABC. A nice diversity of numbers, instrumental and vocal. And plenty of praise goes to that immense musical gang directed by Joseph Koestner from WJZ for the Armour account. The claim of 30 musicians is made; sure sounds like a big band and music not overplayed or overstrained.

Late Orchestras

Late hour orchestras with familiar programs. WEAF had Lopez using some ancients with the cover play that they were requests. The slumber music gag is still riding heavy from several stations; WOR's Friday night program was unusually effective. Mixed voices here on the old plantation melodies came over A1. Not too harsh or blatant. Pipe organ recital that sure gave the station announcer a chance to go to sleep. Phil Spitalny Penn Hotel band got the time announced for Charlie Strickland. Joe Ward, perhaps the most loquacious announcer in radio, back on WMCA; no raves here for the Swanee band selections for the air. But the club should hang on to Kelly, Miles and Conrad; good voices. Those 10-minute periods with "Amos n' Andy" from WJZ just give the comics a warming up; pretty hard to work up belly laughs in that short time.

Looks like a gold miners' rush among the makers of radio sets to get rid of some of their makes gone out of date. In the placement of new models which were on view at the Radio Show in Madison Square Garden last week, the public got a closeup of what progress has been made in the new electrics. Almost unbelievable the advancement made within a short time.

The radio manufacturers know they have to spend a lot of money this year in advertising to get any rope on the opposish and doing a lot of ballyhooing via the air isn't going to help the dealers peddle old models.

The Majestic seems to be stepping out in spending, as attested by the entertainers the Majestic hour has shown within the past two Sundays.

Crosley Edge

The Crosley interests in Ohio via the Crosley station have an edge on the other makers of radios as they can keep shouting their wares all the year 'round. Still it costs a heap to operate any kind of a station these days.

So it looks like a real battle and every radio to its own test. The Majestic people, for instance, keep on telling what a great set they put out and that they have some 12,000 dealers throughout the country pushing the outfit.

Laxity among several of the stations as to the "blueness" of the numbers used, especially the gags that would have been ordered out of burlesque, could bring down the big whip from Washington.

Two stations in particular within the past two weeks have permitted entertainers to spill jokes that were out of order for anything but the speakeasies.

The song publishing interests keep close tab on music over the air, but the jokesmiths claiming any originality haven't any chance of stopping the horde of entertainers using their gags and material without permission.

A brand new joke appears in a show. The very next night same joke is used by some of the radio storytellers without credit of any kind.

Radio or stage entertainers should listen in on Eddie Guest, the Detroit humorist and poet, the next time he goes on the Majestic air period.

A number of boys are serving an air apprenticeship in that army of "unknowns" who are unknown until radio has established them.

The mornings are getting better on the air program. More hot music than has been heard in other years.

Voices new among the announcers are those of Bob Irwin, who landed his job as a storyteller of the Judge Walter C. Kelly type, and Floyd Judson Neale, with WOR. Neale is a Harvard grad of 1912.

Pipe organists are getting a better break now than they have in a long time.

Phil Carlin's voice has been missing on the R-K-O hour announcements. Graham MacNamee has been doing the honors of late. R-K-O programers gave Leo Reisman the break on the orchestral accompaniment and the special numbers played.

Wedding bells rang for Margaret Young and Bradford Brown, both of WABC, recently. Miss Young has been heard via that station, where Mr. Brown came to look after the station proper.

Pancho is coming back on the air. This band leader returns to WABC Oct. 2 after a long summer vacation. Pancho, foreigner, has built up quite a fan following.

Freddie Rich appears to be getting plenty of work....All the bands are giving "Singing in the Rain," from the "Hollywood Revue" (Fox) plenty of play. . . . Peter Biljou is the balalaika leader heard via WABC....Franklin Ford is still yelling the gimme, gimme money blues from WHAP.

Odd Mix-up

One of the most peculiar broadcasting mix-ups occurred last week when a bit of the National Broadcasting Co.'s program was sent out over the Columbia chain. It happened just after the Paul Whiteman hour, which is broadcast by the latter system. Ted Husing had just finished when the Ever Ready hour was started. Listeners in were puzzled in hearing the explanatory plug for Ever Ready, NBC feature.

It is believed the error was made at Madison Square Garden when radio show was on. Apparently Columbia's program switched from the studio on Madison avenue to the Garden, where a number of control stations were functioning at same time. Likely somebody at controls picked up NBC broadcast.

Phone Radio Spreading

Defiance, O., Oct. 1.

Northwestern Telephone Co. here has started the phone radio program service.

Earl Bailey and his Montana Collegians open in the Ritz-Carlton Hotel, Philadelphia, Oct. 5 for a 33-week engagement.

Homely Radio Artists Get Plenty Hot Mail from Gaga Air Lovers

Radio artists are the greatest idols of the American public. Every radio artist is an idol to some portion of the public; fan mail and mash notes pour onto all of them indiscriminately, and one does not have to be a sheik or a vamp to win popular favor.

Many scholarly and high brow musicians receive a wealth of racy and hotsy totsy fan mail which pleases them none too well. They are inclined to be astonished at this reaction of their listeners, and those with reputations are anxious to keep any mash note publicity from connection with themselves.

Constant demands for pictures are of course received by all the artists, and those who feel that sending a photograph is a judicial step do so. But the public pours in long, intimate and affectionate letters to its radio crushes whether or not they have seen them. A good many of the letters are addressed as "Voice of My Dreams," "Darling Voice," "Voice of My Soul," "Voice of My Heart," or else "Dream Sweetheart," "Darling Hot Shot," etc. These are all florid and snappy love letters and their contents are almost unbelievable. One girl writing a long impassioned letter to an announcer says: "I would rather hear you say 'New York NBC' than hear another man call me sweetheart."

Besides the torrid love letters which are usually addressed to the artist personally, flocks of letters are sent to the stations raving about the various performers. One letter credits the Clicquot Club Eskimos with affecting a miraculous cure. Their listener (a woman) upon hearing their music got up and did a cakewalk with a fractured hip bone. Incidentally, all the time she was ill the only thing she could drink was Canada Dry.

There are many similar letters telling of almost supernatural recoveries through radio means.

Nothing seems to displease the radio audience. One guy laid up with a fearfully sunburned back writes in to ask for a copy of a song he heard called "Sun, Beautiful Sun."

There are also numerous nuts who plague the artists and radio bureaus with their ravings. One who signs herself "Red, Red Rose," writes to all the stations but has honored the NBC. bureau with sixty letters in the last two months. They want it stopped if possible.

The Radio Expo

The sixth annual Radio World's Expo which ran for six days at Madison Square Garden last week, brought in close to $10,000,000 in wholesale and retail orders for apparatus to exhibiting manufacturers.

Outside of the first public exhibition of Television in its still experimental stage, the expo was more or less a furniture show.

HERE AND THERE

Wayne King's band, Aragon ballroom, Chicago, has been signed to broadcast Sonatron hour every Sunday for Columbia chain over WBBM.

Gilbert Jaffey, former musical director of Al Jolson's orchestra, has become the conductor of the stage band at the Paramount theatre, Omaha.

Mohrie Shaff, formerly with Witmark's has been assigned to duty in Warner's east coast production department at the Flatbush studio.

Impression that Villa Moret is leaving New York flat because the offices in the Hilton building were closed, is requested corrected by Jack Lavin, firm's manager, in from Chicago to find a new spot. The publishing house's lease expired.

Johnny Johnson and orchestra, now at the city-owned Casino, Asbury Park, N. J., opens Oct. 2 at the Tulsa hotel, Tulsa, Okla., for four weeks and then goes to the Muhlebach hotel, Kansas City, for the winter.

Charles Virian now in charge of Green & Stept's Philadelphia office.

Mort Beck, Donaldson, Douglas & Gumble, starts south tomorrow (Tuesday) on a six weeks' business trip.

Lew Lewis and his Royal Vagabonds open the new cabaret at the Metropole hotel, Chicago, Oct. 5, leaving the Garden of Allah. Al Tierney running both places.

Vic Irwin and his orchestra opening at Hollywood Restaurant, New York, around Oct. 15. Ben Uberall is interested in Hollywood.

Millard Thomas and his Synchro Symphonists, colored, at Royal Knickerbocker, New York. It opened Saturday.

Both numbers in Harold Lloyd's latest picture, "Welcome Danger," go to the new pubs, Davis, Coots & Engel. Songs were written on the coast by Lynn Cowan and Ray Titsworth.

Announcer as Act

Lewis B. Dologff, who gained local prominence through his ether m.c.'ing for the Greenwich Village Nut Club, is set for Keith vaude dates.

Dologff, with two girls, debutted at the Bushwick, Brooklyn, Oct. 2.

THUNDER

(Continued from page 85)

Harding, whose life Ronnie saved on the battlefield.

A strange, unearthly laugh has interrupted the seance. After the excitement dies out, Harding is left alone in the living room when suddenly Ronnie appears in uniform and trench helmet. Ronnie warns Harding not to kill the memory of his dead comrade in Pamela's heart for only when he is obliterated from her memory will the dead be truly slain. Harding refuses to give him immortality and Ronnie goes to Pamela, where he appears before her in tennis flannels as the fresh, unspoiled boy she loved.

Ronnie returns, too, to Dorothy Stanes, the churchman's wife who had such pity for him on his last leave and with whom he played fast and loose.

And so to each of the others he appears as they knew him best. To the butler he is the cad who stole a servant's life's savings and to the pastor, the callous youth who borrowed money he never intended to repay, but to his father, Ronnie comes back as the corporal, degraded from officer's rank, his dumb and bandaged appearance indicating his death was self-inflicted. This brings the hitherto harsh father to his knees.

There is a scene near the end where Ronnie runs to his mother from the nursery to prattle about his bugle and the great soldier he would be when he grows up. Then he fades.

It is a difficult play to act and to interpret, and it is doubtful whether this drama will have popular appeal. It requires not only sharp visualization but wide imagination. The long passages that precede each appearance of Ronnie make the play seem interminable, yet the final curtain was down at 10:30. Perhaps a smoother performance with a few more rehearsals may do much to do away with this lethargic feeling. *Weintraub.*

Inside Stuff—Music

(Continued from page 74)

salary of working musicians. It was started for an anticipated emergency in the theatre. With theatres generally dispensing with the entire orchestra upon playing an all-sound policy, the emergency end stopped with an enormous number of theatre musicians without employment.

Many of these not finding other jobs would like to withdraw the 2% they contributed to the fund when employed. No doubt they need it, but the A. F. of M. is powerless to permit the withdrawal.

It is claimed, however, that theatre musicians who received over the scale which denoted them as more skillful than the scale men, easily found other work.

3 Sets of Lyrics

"Love Me," the foreign tune published by Feist over here, has received three complete changes of lyrics but the same tune held each time.

Song, first called "Tomorrow" originated last year in the "Charlotte Revue" in London and was then published by Francis, Day & Hunter. A new set of lyrics was substituted when the same company published it in France, title then changed to "Deja." Now, with its publication in America, Feist's has again changed the lyrics with another title change following. During this time hardly a bar of music was altered.

Lyrics translated into other languages usually receive a literal translation wherever possible.

Chautauqua's Worst Season; Washup Figured Very Near; Talkers Writing Last Gasp

Chicago, Oct. 1.

Talking pictures are washing up the chautauqua business. It has been fading steadily for several years. Chautauqua men report this the worst season they have ever experienced.

In a majority of the stands business men have refused to make up the deficit which chautauquas usually incur. Claim they can see better show in the local film house, the once-concilable backers are leaving the chautauqua flat.

Chautauqua drama, with its four and five-people casts, has been unable to stand the competition gaff of wired picture houses. Especially with these houses featuring that "bringing Broadway to Main St." angle on picture exploitation.

Cut off from its patronage by the talkers, chautauqua next season will concentrate the greater part of its effort to hold on in featuring speakers almost exclusively. The exploitation angle will be that customers won't find a speaker in a picture house.

Opinion of many showmen is that this policy would kill off part of the small patronage chautauqua still retains.

As the talkers commence to go into smaller towns as wiring becomes more universal the last gasp for chautauqua will arrive.

Chautauqua apparently has been cut off entirely from the trend of outdoor show business, as its terrible season was experienced in the face of this season's gross pickup by circuses and fairs.

Ringling's Record Rent for Grant Park—$5,000 Daily

Chicago, Oct. 1.

Grant Park cost the Ringling circus $5,000 a day last summer as a circus lot, according to the Southside Park Commissioners' report.

It is the highest priced circus lot on record.

Art Yen Sets King of Crackerjack Back 98 G's

Chicago, Oct. 1.

Art for Art's sake cost Louis Eckstein, the Crackerjack king, a cool 98 grand this year.

Eckstein, sponsor-in-chief and organizer of the Ravinia opera, makes public an audit of the summer season showing a net loss of $206,000. Of this amount 300 wealthy sponsors, residents of exclusive north-of-Chicago suburbs, will take care of $08,000.

Eckstein family, chiefly Louie, kicks in the rest.

End of Am. Circus

Chicago, Oct. 1.

The offices of the American Circus Corporation in the Crilly Bldg., here, will be closed sometime in November.

The auditing staff, of three men, will be out, including J. A. B. Hosick, who has been with the corp since infancy. Whether Ringling will take over any of the staff is not known yet.

CIRCUS CLOSINGS

Chicago, Oct. 1.

Ringling-Barnum-Bailey circus ends its season Oct. 21 at Miami, Fla. Originally planned to close at Palm Beach.

Sells-Floto has been ordered closed by John Ringling Oct. 14 at Paducha, Ky.

The 101 Ranch will close Dec. 1 near its winter quarters in Okla.

H.-W. VS. FAIR SUIT

Chicago, Oct. 1.

Hagenbeck-Wallace circus is suing the Tulsa (Okla.) Fair Association for $7,401, for payment alleged due from fair engagements.

Ike Spears, 70, former press agent for Ringling Circus, died at Mount Baldy, Cal., Sept. 28. He was one of the old guard, having in his time worked for practically every circus and rep show in the country. Death was due to heart disease.

Two sons survive.

A.S.C.A.P. HOT ON TRAIL FOR OUTDOOR REVENUE

Chicago, Oct. 1.

E. S. Hartman, Chicago attorney for the American Society of Composers, Authors and Publishers, is going to tell members of the International Association of Fairs Convention here Dec. 3 and the members of the National Association of Amusement Parks, one week later, just how his society is going to collect from the outdoor showman.

He says he expects, after the two conventions, to have no further trouble with the revenue of the Society from the outdoor owners.

Small Towns Discontinuing Carnivals for Own Shows

One of the biggest surprises to outdoor bookers was the tremendous increase in one-day celebrations by lodges, clubs, firemen, etc., throughout the country. At the rate inquiries are coming in for shows next summer, the biggest of all celebration years is anticipated.

This condition means one thing. The traveling carnival units usually booked under local lodge or association auspices are going to be passed up for specially booked shows, with the auspices having every cent over expenses for their own coffers.

Towns affording the bigger and cleaner carnival outfits will continue to book them, but the average run of shows with a taint of grift and graft are getting cut out.

Several New York act bookers did a sweet biz this summer, with all of the one-day affair committees arranging for a repeat next summer. The committees even lay out their show to the extent of renting several rides for the day, with the act budget set at a certain figure.

Buchannan Won't Sell

Chicago, Oct. 1.

Fred Buchanan, owner of the Robbins Bros. Circus, has refused all offers from John Ringling for purchase of his outfit.

Negotiations were broken off Sept. 27.

$30,000 DAMAGE VERDICT

Employe of 101 Claim Upheld in Oklahoma

Oklahoma City, Oct. 1.

Decision against Miller Bros. 101 Ranch show for $30,000 damages, awarded H. H. Tennis, minor, for a crushed skull received at Eugen, Ore., while employed by the circus. This Okla. Supreme Court decision confirmed that of the Tulsa district court.

Injuries received when Tennis was helping unload a car.

INDOOR ACTS HOPEFUL

Now that the outdoor season is over, the acts that grabbed off summer work in the east are looking forward to the indoor circus season.

Last year was an in and outer for the i. c. layouts working out of New York. Only a few managed to survive the season on consecutive dates. Spotty, and where played, nothing to toss a rave. Vaude holds little encouragement to dumb turns, who got something of a break this summer on outside dates.

SARASOTA KEEPS RINGLING

Nothing to the report that John Ringling was going back to Bridgeport, Conn., and re-establish winter quarters there for the Ringling & B-B shows. Although Bridgeport business men would welcome the white top back, Ringling has everything set for the Sarasota quarters to become permanent.

Also understood that none of the American Circus Corporation's outfits will be shifted to Bridgeport.

Eugene L. Falk, 62, Buffalo theatrical attorney, died in New York Sept. 29. Mr. Falk was attorney for the late Mitchell Mark and secretary of the Mark Strand Co.

In the Sticks

St. John's, N. B., Sept. 27.

Scene: Fredericton Fair.

Concessionaire: Hey, you! Wanna job?

Peasant: Maybe.

Concessionaire: Business ain't so good. I need someone to drum up a little trade for this wheel. "Shills," we of the profession calls 'em. Wanna be a shill?

Peasant: Yeah.

C.: Oke. All you gotta do is come around every once in a while and spend your money on my wheel. Then every two days I give you back your dough. Easy, ain't it?

P.: All right. What do I get?

C.: You gets a commission. That's slang say for umpchay. We'll figure it out later.

P.: Can I bring my wife?

C.: Who cares?

(Two days later)

Judge: This man says he spent $20 on your wheel at the fair, and that you were to pay him back plus commission. Is that right?

Concessionaire: I never saw that guy before in—

Peasant: I want my money and my umpchay.

Judge: Give that man back his $20. And you're fined $50. And the court costs are $12. And your stand is closed.

C.: I never saw that guy before in—

P.: I'm gonna keep the doll I won.

Bidding for 101

Chicago, Oct. 1.

Attempt by John Ringling to buy the 101 Ranch show is hanging fire, with the Millers content to sit back and let Ringling and Jerry Mugivan bid each other up for it. Reported Mugivan is about as anxious to get the outfit as Ringling, having been outvoted by Mugivan & Ballard in the American Circus Corp. sale at a time when he had no thought of retiring.

The past season has been very successful for 101 Ranch, and the Millers aren't in any hurry to dispose of the show. Authentic offers have been made by Ringling.

Carnivals

(For current week, Sept. 30, when not otherwise indicated.)

Ajax, Carysbrook, Va.; 7, Wendell, N. C.
Alabama, Covington, Ga.
Anderson-Srader, Gothenburg, Neb.
B. & B., Murphy, N. C.
Barker, Augusta, Ark.
Barkoot, Soperton, Ga.; 7, Reidsville.
Barlow's, Decatur, Miss.
Barnhart, Cottonwood Falls, Kan.
Bee, Athens, Ala.
Bernardi, Yazoo City, Miss.
Bodnar, Gary, Ind.; 7, Carruthersville, Mo.
Brodbeck, Beaver, Okla.
Brundage, Beaver, Dam, Wis.
Bunts, Greenville, S. C.; 7, Columbia.
California, Northampton, Mass.
Cetlin & Wilson, Wendell, N. C.
Corey's, Stonewall, N. C.
Dixieland, Tylertown, Miss.
Dodson's, Tyler, Tex.
Gold Medal, Hot Springs, Ark.
Grady, Huntsville, Ala.
Gray's, Huntsville, Ala.
Royal Gray, Pleasant, Tex.
Greenburg, Delta, Utah; 7, Las Vegas, Nev.
Gruberg, Victoria, Va.
Hames No. 2, Rockwell, Tex.
Hill, Carrollton, Ga.
International, Stellarton, N. S., Can.
Jones, Memphis, Tenn.
Ketchum's, Apex, N. C.
Krause's, Monroe, N. C.
Laughlin, Coffeeville, Miss.
Leggette, Many, La.
Loos, Bonham, Tex.
McClellan, De Kalb, Miss.
Melville-Reiss, Lynchburg, Va.
Metropolitan, 7, Apex, N. C.
Michigan, Knox, Ind.; 7, Tallulah.
Miller's, Fordyce, Ark.; 7, Franklinton, La.
Miller's Midway, Rayville, La.
Mississippi, De Witt, Ark.
Murphy, Birmingham, Ala.
Naill, De Kalb, Tex.
Pacific, Blackfoot, Ida.
Page, Johnson City, Tenn.
Pearson, Monticello, Ill.
Poole, Kaufman, Tex.
Rice Bros., Columbia, Tenn.
Rock City, Guntersville, Ala.
Royal, Laurel, Miss.; 7, Atlanta, Ga.
R. & C. Model, Winston-Salem, N. C.; 7, Concord.
Rubin & Cherry, Muskogee, Okla.
Sheesley, Gastonia, N. C.
Harry's, Angola, Ind.
Snodgrass, Broken Bow, Okla.
Sol's, Delphi, Ind.
Sutton's, Forest City, Ark.; 7, Osceola.
Tennessee, Savannah, Tenn.
Tidwell, Haskell, Tex.
Weer, Hartford, Mich.
Works, Picher, Okla.
World of Pleasure, Suffolk, Va.
Wortham, Pine Bluff, Ark.

Circuses

Hagenbeck-Wallace

Sept. 30, Shamrock, Tex.; Oct. 1, Elk City, Okla.; 2, El Reno; 3, Holdenville; 4, McAlester; 5, Durant, Okla.

Ringling B.-B.

Sept. 30, McComb, Miss.; Oct. 1, Jackson, Tenn.; 2, Nashville; 3, Chattanooga; 4, Knoxville; 5, Asheville, N. C.

John Robinson

Sept. 30-Oct. 5, Trenton, N. J.

New Corp. of Shelved Circus Titles May Be Mugivan's Ringling Kickback

Chicago, Oct. 1.

A new circus corporation, using a number of titles that have been on the shelf the last few years, will, according to reports here, be launched shortly. Jerry Mugivan will be the active head, it is said. Executives now in the American Circus Corp. are expected to be retained for the new venture.

Mugivan still controls the Howe's Great London and Van Amburg titles, which in the past have made money. Other names, some of which are still on the road and could be secured are: Gollmar Bros., Walter L. Main, Yankee Robinson, Robbins Bros., Gentry Bros., Cole Bros., Mighty Haag Shows, Sells Bros., Christy Bros., I. X. L. Ranch, Russell Bros. and the Harris Nickle Plate.

Gollmar's and Gentry's may be combined by Mugivan.

What town will house the new winter activities of the proposed new combine is still a question.

It appears that circus opposition will continue, despite Ringling's effort to make it otherwise. One of the oldest and experienced general agents said:

"The United States is still too large a territory for one man to control in the circus field. There will always be smaller circuses."

KNIGHT BROS.' JAM ON TEETOTALER STAND

Bear Nips Boy's Finger—Two Boys in Hospital—Delinquency Hint by Girls

New Britain, Conn., Oct. 1.

Playing here under auspices of the Young Men's Total Abstinence Soicety, the Knight Bros. circus ran into more trouble than could be met in a drunken spree.

Climax came when a bear nipped a fingertip of Jacob Kwasnik, a 16-year-old customer. When suit for $5,000 followed, both the Y. M. T. A. S. and Knight Bros. denied responsibility, with the circus claiming it doesn't own the bear, and the district attorney figuring who to serve papers on.

Previously, two boys in the bleachers started a fight and crashed through the stands onto a pile of broken glass. Both boys were taken to the hospital and probably will see a lawyer. Two girls, 14 and 15, removed from a house in a vice raid, claimed they had been sleeping on the circus grounds.

$46,000 Advance Sale For Tex Fair Operetta

Dallas, Oct. 1.

Starting downtown ticket sales 6 weeks before opening date, advance sales for the "Red Robe" reached near $46,000 the first three weeks. The production will be given as road show attraction at State Fair of Texas, Oct. 12-27.

Fair auditorium seats 4,000, and producers are guaranteed $4,000 for each of 25 performances, total $100,000. Ticket prices range from $1.50 to $3 top.

One of traditional attractions at the Fair each year is a road show of some Broadway musical. Schwab & Mandell's "Desert Song" was given last year.

10 Joints Sloughed

Chicago, Oct. 1.

Ten carnival men of the Leslie & Henry Bodnar shows, at Harvey, were fined $10 and costs and made to slough their joints at Harvey, a sub of Chicago, this week.

The men were: Charles Bohdan, Larry Rohter, Joseph Johnson, Barney Tate, Ralph Woody, Harry Fisher, Elwood Lorman and Joe Taylor.

In their pleas for small fines the men said they were arrested in every town they played.

Ballards Returning

Paris, Oct. 1.

Mr. and Mrs. Ed Ballard are returning on the "Berengaria" Oct. 30.

The circus impresario who lately disposed of his holdings to John Ringling, seeks retirement from business.

Mrs. Stier Dies

Dallas, Oct. 1.

Mrs. Jessie Bradley Stier, 22, of Elgin, Ill., and diver for the Lachman-Carson carnival, died in the hospital at Abilene, Tex., from injuries sustained in a 65-foot dive into a tank.

Seattle's Rodeo Ban

Seattle, Oct. 1.

Seattle has passed city ordinance prohibiting rodeos here. Humane society stopped show planned for city auditorium. Felt out west that proper place for rodeos is in the western cow towns and not the cities.

KID POLE CHAMP

Baltimore, Oct. 1.

Wee Willie, who broke Shipwreck Kelley's pole sitting record, was in turn surpassed last week when William Ruppert, 14, amateur of this city, completed 55 days adopt a staff Sept. 25.

80,000 Stadium

Dallas, Oct. 1.

A $600,000 stadium will be built for the Texas State Fair. It is figured to draw important football games as fair attractions.

Will seat 80,000, largest stadium south of Chicago.

Luna Park Sale?

Reported that Luna Park, Coney Island, may change hands this winter.

The park recently closed its usual season with attendance unusually large, but folks aren't loosening up with coin for concessions as in other years.

Mutual Wheel

(Continued from Page 67)

Girls in Blue—Gayety, Louisville; 7, Mutual, Indianapolis.
Hello Parce—Empress, Cincinnati; 7, Gayety, Louisville.
High Flyers—Star, Brooklyn; 7, Columbia, N. Y. C.
Hindu Belles—Gary, Gary; 7, Blackstone, South Bend.
Jazztime Revue—Orpheum, Paterson; 7, Hudson, Union City.
Kuddling Kuties—Lyceum, Columbus; 7, Lyric, Dayton.
Laffin' Thru—Grand, Akron; 7, Columbia, Cleveland.
Lid Lifters—Empire, Toledo; 7, Lyceum, Canton.
Merry Whirl—Moon, Omaha; 7, L. O.
Mischief Makers—Lyceum, St. Paul; 7, Gayety, Milwaukee.
Moonlight Maids—Columbia, Cleveland; 7, Gayety, Buffalo.
Moulin Rouge—Irving Place, N. Y. C.; 7, Empire, Newark.
Naughty Nifties—Casino, Boston; 7, Casino, Philadelphia.
Nite Club Girls—Academy, Pittsburgh; 7, Lyceum, Columbus.
Nite Life in Paris—Gayety, Kansas City; 7, Moon, Omaha.
Oriental Girls—Grand, Hartford; 7, Lyric, Bridgeport.
Parisian Flappers—Plaza, Worcester; 7, Howard, Boston.
Pretty Babies—Gayety, Buffalo; 7, L. O.
Puss Puss—Gayety, Montreal; 7, Gayety, Boston.
Radium Queens—Haymarket, Chicago; 7, Empress, Chicago.
Record Breakers—30-2 Wedgeway, 3-5 Schenectady; 7, Plaza, Worcester.
Social Maids—Hudson, Union City; 7, Gayety, Brooklyn.
Sporty Widows—Casino, Philadelphia; 7, Gayety, Baltimore.
Step Lively Girls—30-2 Lyric, Allentown; 3-5 Orpheum, Reading; 7, Star, Brooklyn.
Step On It—New Empire, Albany; 7-9, Wedgeway, 10-12, Schenectady.
Steppe Show—Gayety, Scranton; 7-9, Lyric, Allentown; 10-12, Orpheum, Reading.
Sugar Babies—L. O.; 7, Palace, Minneapolis.
Speed Girls—Lyric, Bridgeport; 7, Fox, Jamaica, N. Y.
Take a Chance—Blackstone, South Bend; 7, Majestic, Fort Wayne.
Tempters—Gayety, Milwaukee; 7, Haymarket, Chicago.
Watson's Show—H. & S. Apollo, N. Y. C.; 7, Orpheum, Paterson.
Whoopee Girls—Empress, Chicago; 7, Gary, Gary.
Wine, Woman and Song—Empire, Newark; 7, H. & S. Apollo, N. Y. C.

Lewis at Ambassador

Los Angeles, Oct. 1.

Ted Lewis opens Oct. 7 at the Hotel Ambassador. He is getting a $4,500 guarantee against cover charge.

Several specialty acts, including the Dixie Four, if available, will be used by Lewis. Engagement is for four weeks.

Austin's Rodeo in Chi

Chicago, Oct. 1.

Tex Austin's Rodeo will open at the Stadium here Nov. 16.

Starts posting next week.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Satin water-trough awarded to Australian Bird Circus, with most entertaining opening act in several weeks. Successfully pulls through a bill otherwise flaccid and certainly demonstrates how initial warmth can make a house like anything that isn't turkey-raw.

Only other divertissement comes with Al Craig, comic m. c., and girl acrobatic dancer working with Craig and his band in closing act.

Bird Circus, comprising some 20 cockatoos and a few parrots, has variety of clever stunts to make the audience feel potency of theory of evolution.

Ted and Art Miller, harmony from wheezy pipes, uke and mandolin, only click with one ditty, "My Wife Is on a Diet."

Whitfield and Ireland, gaggists, in follow-through spot. Ireland, girl comic. Two girl hoofers also in act. Pips, but the hoofing has influenza. Comedy at entrance of drugstore hits better than dialog and songs which follow with stage act as drugstore interior.

Suggestions for Adela Verne, pianiste: 1. If keeping pop stuff out, start with something more boisterous than Paderewski's "Minuet in G." Why not Percy Grainger's "Country Gardens?" 2. Work in "two" if possible, so that audience can see more of the fireworks used in Liszt's "Second Hungarian Rhapsody."

Al Haig and his band (7), with girl singer and girl acrobatic dancer close. Haig's misfit lion tamer's uniform and careful clumsiness over big here. Act has too much comedy at outset as it stands, making audience feel that the band can't play and therefore hides its failings behind Haig's comedy. Girl acrobat can work in better act and click.

Feature film "Midstream" (T-S), Pathe news, Pathe sportlight, all silent. *Loop.*

Diversey

Unless more mazuma hits the tills Diversey will revert to vaude on Sundays only, and possibly preview programs Wednesdays.

New policy of five acts daily, started a few weeks back, brought a nice increase in biz at first, but interest has waned. Quality of bills has been dropping too.

Seven High Flyers, two men and five women, open with dancing and song skit. Al Garbel, doing songs and dance alone, over big. Allison and Fields follow, girl at piano, man with violin. One-number piece, with stage dark, Allison plays luminous violin. Remainder of act much like one of the selections, "Meditation."

Frazier Bros., handbalancing acrobats, with more personality would be big-timing with the best. These two are a well-oiled team, work precisely and surely. Cross-hand lift as one of them is balanced horizontally at shoulder-level, and a deep handspring to a handstand as one lies on the floor with arms upraised, are standout feats.

Hokum act of Robbins and Jewett shows their personalities cannot work together effectively. Robbins' attempts at comedy miss fire. He has a deep, rich bass voice and sings well. Should be switched to a spot where his songs can do their work.

Dainty ballet dancer adds a lot to Juanita Paco and Co., two girls and two men, one at piano. Juanita and Paco have effective team tamborine dance to open and clackety, rhythmical castanet number to close.

"She Goes to War" (UA) sound. *Loop.*

Lem Stewart, advertising chief for Publix, in Chicago last week giving advice in the Publix-Great States offices. With Arthur Mayer, district supervisor, he toured the Publix-Fitzpatrick-McElroy chain in Indiana and Ohio.

Genessee (Publix-Great States), Waukegan, Ill., starts three-act last half vaude policy Oct. 5. Separate bill Sundays.

Lease of Independence, 653-seat West Side house, sold for $10,000 to Louis Leibovitz by John Mednihow and J. Seribano. Has eight years to run.

Johnny Maitland orchestra substituted at the Edgewater Beach Hotel while Ted Fiorito played local vaude and picture houses. Maitland opened at Cocoanut Grove cafe Sept. 28, when Fiorito returned to the hotel.

Ritz Theatre, 6327 Roosevelt rd., leased to Jacob Lasker and Sons. Palace, Cairo, Ill., 2,000-seat house, leased by United Theatres corporation, Chicago, to Symphony theatre group, Cairo, for 15 years. Both deals handled by Albert Goldman.

Max Richard has routed the following acts: Harry Hines, Polly and Oz, Jules Howard and Co., Max and His Gang, Palm Beach Girls, Eddie Dale and Co., Don Santos and His Gang, Pat Daily and Co., Stop, Look and Listen, Lonesome Club, Powers and Wallace, Pickard and Seal, Lewis and Doty, Weir's Elephants.

John H. Billsbury has routed Clayton and Leonard, Radio Jacks and Queen, Al and Reno, Enchanted Forest, Love in the Ranks, Odette, Charles and Mack, Memories of the Opera.

Prettying up the Chicago theatre for the fall and winter cost B. & K. the pretty piece of $180,000. Work all done between midnight and 8 a. m. and nobody smelled paint or stumbled over scaffolds.

Charlie Kallen now with Billy Weinberg as special writer.

Granada, South Bend, Ind., reopens Oct. 5, after being redecorated following fire.

Walter Vernon, formerly m. c. at the Granada, St. Louis, now at the Wigwam cafe here.

Jess Hogan, former manager Terminal, has replaced Fred Mindlin at the Little.

John Renijes opening new Arcadia with sound pictures.

M-G-M office here has sent Ralph George, technician, to assist in the handling of records and film, and to assist exhibitors with technical problems.

Jack Rose, Coston office, now operating Hamilton, southside grind.

R. M. Harvey, general agent, 101 Ranch Show, is in Chicago.

Ben Piazza has appointed Fred Varin, now coast RKO, chairman of the private entertainment club of the circuit in Chicago.

Accounting department of Publix-Kunsky theatres moved from Detroit to B. & K. offices here.

L. C. Barlow here from the Louisville Courier-Journal to p. a. for MCA.

Lloyd Huntley and band open at College Inn Oct. 3 for indef stay.

Petrushka Club has reopened at the Mich Boul site for the winter season.

Barney Brotman has opened new Paradise, Moline, Ill.

Nate Shirer and B. Jacobs, new traveling auditors for Tiffany-Stahl here.

A. I. Kent has taken over the Orpheum, Princeton, Ill.

Catherine Cameron stock, Mt. Clemens, Mich., closed after summer season.

John Constontine and Husk O'Hare now with Benson agency.

Vaude resumed at Patio, small northwest house. One or two-day stand.

Tom Sherman, formerly with Shapiro-Bernstein, now with Irving Berlin.

Fred Hamm's band opens Southmore Hotel Oct. 5.

Green & Stept opening music offices in Woods building.

Ted Weems' first Chi booking when his band opened the Granada cafe Sept. 27.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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BRONX, N. Y. C.

The Bronx, which is getting high-brow what with two grand opera companies, may have Sunday symphony orchestra concerts also. Windsor theatre, subway circuit house, is flirting with a proposition to replace its Sunday vaude concerts with an 80-piece symphony Sunday afternoons and evenings. Theatre demands $4,000 guarantee for ten weeks, and orchestra's sponsors are trying to meet it by enlisting public support.

Association Players of the Y. M. H. A. will do five plays this season, under Myron E. Sattler's direction.

Tuxedo theatre, last of Fox Metropolitan Playhouses remaining unwired, now has the equipment. Theatre has effected a tie-up with the local Merchants Association to celebrate the event.

Otto Gygi, Gypsy violinist, replaces Don Albert as pit director at new Loew's Paradise, latter going to new Loew's, Jersey City.

Wih the wiring of the Jerome, Consolidated Circuit is 100% sound.

Eddie J. Cantor, former manager of the Crescent and other local picture theatres, will be tendered benefit at Boston Road theatre next Saturday (28) at midnight. Cantor, paralyzed a year ago, said to be in want.

Ground will be broken shortly for the subway circuit house which Sam Greenberg, former owner of the Park Plaza theatre, will build at 183rd street and Grand concourse.

Marty Joyce again m. c. at Windsor theatre Sunday vaude concerts. Joyce local and big favorite.

When in Chicago Visit These Hits

SELWYN MATINEES THURSDAY AND SATURDAY
A Crosby Gaige Production
LITTLE ACCIDENT
A LAUGH RIOT
with
THOMAS MITCHELL
and THE NEW YORK CAST

A. H. WOODS' ADELPHI Mats. Wed. & Sat.
GILBERT MILLER (by Arrangement with MAURICE BROWNE) Presents
JOURNEY'S END
R. C. Sheriff's Play That is Sweeping the World
Seats Now Selling for First 4 Weeks

PLAYHOUSE MATINEES WED. & SAT.
BEN STEIN Presents
THE JADE GOD
AN EXCITING MYSTERY DRAMA

ILLINOIS Mats. Wed.-Sat.
ZIEGFELD SENSATION
SHOW BOAT
(In the Flesh and Blood)
With CHARLES WINNINGER

ERLANGER Mats. Wed.-Sat. Now Playing
EARL CARROLL'S
Half Million Dollar Musical Comedy
Company of 125—starring
LEON ERROL in
the world's most lavish production
"FIORETTA"

Obituary

MYRNA DARBY

Myrna Darby, 21, former Ziegfeld "Follies" girl, died Sept. 27 at her home, 740 West End avenue, New York, after two months' illness of heart trouble.

Miss Darby came to New York from Pittsburgh, where she started her stage career. While playing there she came to the attention of Florenz Ziegfeld, who engaged her for New York. First she was assigned to "No Foolin'," then was featured in "The Three Musketeers." Among other Ziegfeld shows in which she appeared were "Rio Rita" and "The Follies" and last with "Whoopee." It was during her engagement with the Eddie Cantor show that she became too ill to continue.

It was widely reported that dancing and swimming plus a severe case of sunburn had been directly responsible for the girl's death. This was denied by her physician, Dr. Louis Wolfe, who said her illness was caused by an infection of the tonsils, which resulted in a rheumatic heart and other complications. Miss Darby did no dancing in the last show, although the physician admitted swimming may have aggravated her condition.

At her bedside when she died was the girl's mother, Mrs. Sarah Darby, and her elder sister, Helen.

Interment in Woodlawn cemetery.

SAM BARNARD

Sam Barnard, of the well known Barnard family, music hall proprietors, died in London, England, Sept. 16, at the age of 84. He was the originator of twice nightly music halls at the present building, still known as Barnards Varieties, Chatham. It was about the year 1863, when at the age of 18, managing for his father at this old theatre, when during the absence of his father from town the idea struck him that, as Chatham was a naval and military town and the sailors and soldiers had to be in barracks by 9 o'clock, it would be a good idea to start the performance at 6 in the evening and finish at 8 o'clock.

Barnard's Theatres at Chatham and Woolwich are still being carried on by the descendants of this very old theatrical family.

SIR JOHN GATTI

Sir John M. Gatti, former chairman of the London County Council and senior partner of the firm owning the Adelphi and Vaudeville theatres, died while playing golf Saturday. He was 57.

Aside from his theatrical associations he was well known in the electrical supply world. He was born in 1872, educated at Stonyhurst, a Catholic college, and later at Oxford. He practiced law and became Mayor of the City of Westminster, a division of London. In 1927 he was made chairman on the London County Council.

He was chairman for several years of the Society of West End Managers, and in all his theatres was an advocate of clean bills. His charities were extensive.

JOHN A. GETCHELL

John A. Getchell, 58, former member of Elbert & Getchell, western theatrical operators, died at his home last week in Des Moines, Ia., of heart trouble.

Mr. Getchell, about 25 years ago with B. F. Elbert, established a penny arcade in Des Moines and later took over the Bijou (picture) later named the Unique which made way for the Strand.

In 1909 Elbert & Getchell opened the Princess, Des Moines, where both Conrad Nagel and Fay Bainter got their first stock experience. They also took over the Grand opera house and renamed it the Berchel.

A few years later they built the Empress, Des Moines, the present Orpheum, and for a time operated the Majestic.

JOSMA SELIM

Josma Selim, one of Germany's leading cabaret singers, died in Berlin recently of pneumonia. Her husband is the Viennese composer Ralph Benatzki.

Frau Selim was one of the most brilliant and charming performers which the German cabaret had at its disposal. Her repertory consisted almost entirely of songs especially written for her by her husband. She could fill a whole evening's program by herself and seldom appeared in regular cabarets, but engaged her own concert halls which she almost invariably sold out. Her specialties were sentimental Viennese waltzes and songs of Jewish family life.

WILLIAM GULFPORT

William Gulfport, 38, of the colored team of Gulfport and Brown, died last week in the Harlem Hospital, New York, of intestinal trouble.

Interment in Woodlawn cemetery was conducted by the colored American Legion.

Mr. Gulfport got his stage name from Gulfport, Miss., home town. He and William Brown were together many years and had played the Keith and Orpheum houses regularly each season.

It appears that Gulfport and Brown had made a talking short but that Mr. Gulfport died before he had a chance to see it on the public screens.

Mrs. Auburtine Woodward Moore, 87, author, musician and composer, died Sept. 23 in Madison, Wis.

CHARLES B. CHURCH

Charles B. Church, 72, veteran legit and vaudeville man, died in Saranac Lake, Sept. 24, where he had been under the care of the N. V. A. for 10 years.

Mr. Church at one time toured with Carncross Minstrels and was in support of May Irwin when she starred with her own company.

In vaudeville his longest association was with the "Green Beetle" act. A brother survives in Boston.

The funeral was held last week, auspices of N. V. A., with interment in Kensico cemetery.

NEIL BARRETT

Neil Barrett, 48, vaudevillian, died Sept. 29 at his home, 9840 Alstyne avenue, Corona, Long Island.

Barrett had been with a number of singing and dancing acts; formerly of Roatina and Barrett. He had also appeared in support of Dave Ferguson when the latter appeared in vaude in "The Rounder of Old Broadway." He was a member of the N. V. A.

When not working on the stage, he spent considerable time in a bungalow at Gravesend Beach, Brooklyn.

IN FOND MEMORY OF
BEN NEE ONE
HONORABLE WU.

PAUL P. GOETZ

Paul P. ("Pop") Goetz, 64, character actor, died Sept. 26 at the County Farm, Los Angeles, Cal., of heart trouble.

Goetz played hermits in films and was somewhat of a hermit in real life. He disappeared from Hollywood last January, and none of the regulars knew he was in the General hospital. He had been released to convalesce at the farm.

No relatives known.

HENRIETTA E. WHEELER

Henrietta E. Wheeler, 46, died Sept. 27 at Farmingdale, L. I., with interment in Providence, R. I.

At the N. V. A. the records showed that Miss Wheeler joined in 1917. At that time she was a member of the Harris, Doyle and Brown act.

JAMES RUSSELL

James Russell, 35, dancer, in vaudeville prior to night club engagements, died in Detroit of injuries received at the Study Club fire. Story of his death appears elsewhere in this issue.

LULU LESLIE

Lulu Leslie, 79, former actress, was found dead from asphyxiation in her room in New York. A news story appears in another section of this issue.

EDWYN A. BARRON

Edwyn A. Barron, 75, author and playwright and drama critic for the defunct Chicago "Inter-Ocean" prior to 1895, died Sept. 28 in Kansas ity. He had been in poor health several years. Burial in Boston.

"Society Jack" Palmer, 50, veteran news photographer, died in Chicago, home town, Sept. 27. Had a private gallery of stills of Chicago showpeople.

Ruth Marcotte, 23, prima donna, died at St. Luke's hospital, Chicago, Sept. 25, following an operation for appendicitis. Burial at Kankakee, her home town.

LOS ANGELES

Variety's Los Angeles Office

LOEW'S STATE BUILDING—VANDIKE 0777

Fanchon and Marco's "Grotesque" unit, first to virtually make the entire trans-continental route, returns here this week. Company has been traveling since the last week in January.

Hollywood Playcrafters will present Philip Barry's "You and I" as their first legit show of the season, opening Oct. 6. Cast includes Mildred Pringle, Jerry Dodson, Betty Henderson, Will Evans, Katherine Kays, Jack Angel.

Virginia Cherrill recovering from sprained ankle. Lock-jaw serum administered when physicians thought that ailment threatened.

"Kibitzer" opens at the Geary, San Francisco, Oct. 6.

Mrs. Sybil Borden, mother of Olive Borden, in Good Samaritan Hospital suffering from complications following an operation performed months ago.

Fred Church, screen extra, filed claim with the State Labor Commission for $118 alleged salary due from Fred Balshofer, independent picture producer.

Four more suits filed with State Labor Commission against Qualitone Corp. Frank Rose, R. R. Rose, L. C. White, and Bob Elder, technicians, ask an aggregate of $553 in salary due.

San Francisco office of State Labor Commission forwarded claims of Joseph Black and Frank Konyi, musicians, against O. D. Woodward, producer of "Dracula," amounting to $350 for collection here.

George Caldares is new Los Angeles branch manager for Tiffany-Stahl, replacing Seth Perkins.

Jack Cunningham, under a new contract, will be scenario editor of Technicolor for another year.

Franklin Pangborn, lessee of the Vine Street, has added a sign naming the theatre after himself. Pangborn has been producing at this house for about a year. It is now called the Pangborn-Vine Street.

Nina McKinney, colored, will be in M-G-M's "Take It Big."

Girl was the vamp in "Hallelujah."

W.E. sound equipment is being installed at the Paramount exchange. This is the second projection room installation in film row. Other is in the Fox office.

J. W. Redman, auditor for Keith circuit, checking books at local office.

William Watson will direct Will King in untitled two-reel Christie talker.

Charles Brabin's unit has returned to Catalina to complete exteriors on "Ship from Shanghai," M-G.

Frank H. Simmons, local free lance P.A., engaged to follow Minnie F. Todd as such at Tiffany-Stahl. He will work under the supervision of Al Selig.

J. A. Brahaney will be manager of the Broadway Palace which reopens Oct. 16 as a twice daily run house with "Hallelujah." Balcony is being removed and it will be a two floor house seating about 1,300.

Radio has added a dance rehearsal building and a new cafe to its studio expansion program.

Ian MacLaren, lead in stock at Long Beach, Cal., signed for three shows at the Glendale Show Shop.

DES MOINES

Berchel—Dark.
Casino—"The Valiant."
Des Moines—"Four Feathers."
Garden—"Broadway Babies."
Orpheum—Vaudfilm.
Palace—"Girl Overboard."
Paramount—"Fast Life."
President—"That Ferguson Family" (stock).
Strand—"Twin Beds."

Des Moines food show committee in Chicago making overtures to Jack Dempsey to put show over here.

The Veterans of Foreign Wars forced to close walkathon Coliseum after about 500 hours and with figures in the red amounting to nearly $10,000. Poor attendance. Six couples walking and two contestants rocking.

Wayne Weishaar, theatrical editor, The Register, went to New York on honeymoon two months ago and remained there, going to work for Herald Tribune.

DENVER

Aladdin—"Cock Eyed World" (2d week).
America—"Words and Music."
Rialto—"Evangeline."
Tabor—"Half Marriage."
Orpheum—"The Unholy Night"; vaude.
Denver—"Speedway."
Denham—"Jonesy."

After the Tabor announced its pictures would change Thursdays the Denver promptly chose Wednesdays.

Fox Film Exchange staff here split $5,000 account local agency lead over other Fox offices for the second successive year.

Harry Bell now manages the Arena.

John C. Wilcox, now music critic on Denver Post. Edwin J. Stringham, former critic, appointed instructor in Columbia University school of music, N. Y.

Rehearsals started by the American Legion for "Radio Revue" (musical) to be held in the City auditorium Nov. 11-12.

NBC has taken over KOA and chain programs will now originate here. Freeman H. Talbot, manager, is in New York conferring with NBC heads.

Arthur M. Oberfelder and Ben Ketcham open the Orpheum, Kansas City, Oct. 12 and are negotiating for the Orpheum, St. Louis.

Musicians and managers wrangling over a new wage scale. Wages asked are:—Eight or more in orchestra, $62 for 23 shows, $83 for leaders; $58 for two shows daily, $79 for leaders; less than eight:—$65 to $69 and $86 to $90 for leaders.

Bert Pittman is manager of the new Denver office of Fanchon & Marco, established Oct. 1.

Hobart Kincaid biz manager of Motion Picture Theatare Owners of the Rocky Mountain region.

Martha Springsteen Chappelle and Lillian Cushing dancing schools have consolidated.

Albany hotel night club opened with Eddie Ott m. c.

Denham dramatic stock with Gladys George and Ben Erway, leads.

Lakeside and Elitch's, amusement parks, closed.

Local girl, Marilyn Howard, in "Little Accident," road show, at Broadway here.

Rivoli, formerly chorus girl comedies, has changed to short pictures, musical revue and vaude. Managed three years on the west coast.

KANSAS CITY

By WILL R. HUGHES

Shubert—"The Red Bobe."
Loew's Midland—"Hollywood Revue" (2d week).
Mainstreet—"Private Life."
Newman—"The Lady Lies."
Pantages—"The Love Trap."
Royal—"Madonna of Avenue A."
Globe—Musical stock—Pictures.
Gayety—Burlesque (Mutual).

Fern Bauersfelf, of the Kansas State Board of picture censors, has resigned, effective Oct. 1. Her appointment does not expire until next April, but she is retiring to engage in educational work in Kansas City.

The Oberfelder - Ketcham stock opens at the Orpheum Oct. 12.

Joe Donegan, many years manager Century theatre, is now manager of the Cuban Gardens, new supper club.

Kansas City's newest theatre, the Apollo, opened Sunday with "The Cocoanuts." This is one of M. B. Shanberg's city string.

A new half-million dollar film theatre, seating 2,300, is to be built in Joplin by the Midland Circuit.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Broadway" (2d week).
Davidson — "Saturday's Children" (stock).
Garden—"Gold Diggers of Broadway."
Gayety—Burlesque (Mutual).
Majestic—"The Great Divide."
Palace-Orpheum—Vaude.
Pabst—American Opera Co.
Riverside—Vaude—"Delightful Rogue" film.
Strand—"Cockeyed World."
Wisconsin—"Girl in the Show"—Stage show.

Final week of the short stock season at the Davidson. Business not been very encouraging.

Marion Andrews, local concert impresario, died Sept. 25 of blood poisoning.

Jack Worner, head of the stage hands' local, resigned to go out with a Mutual road show. Harry Martin succeeds.

Herbert M. Israel, for past year manager Majestic, is now promotion manager of Wisconsin News.

ALBANY, N. Y.

By HENRY RETONDA

Capitol—"Paris Bound," with Madge Kennedy.
Strand—"Gold Diggers of Broadway."
Hall—"Hollywood Revue."
Ritz—"Hard to Get."
Leland—"The Cock Eyed World."
Clinton Square—"Sex View of Life."
Proctor—Vaudfilm.

Albany theatre, Warner second run, will close one week, October 7, for wiring. Paramount and Royal, neighborhoods, will be wired within several weeks.

Personnel of Cormican Players, who opened stock season at Capitol theatre last week with guest stars, consists of Robert Hyman, Enid Romany, Vessie Farrell, Mary Michael, Neil McFee, John Dilson, John Todd and Walter Clyde. Robert Warwick and Ruth Shepley were stars in "This Thing Called Love" last week. Fairly good gross.

Holbrook Bissel succeeded George Rosenbaum as manager of Albany Columbia exchange.

Strand starting midnight performances here. Played to capacity Thursday.

Plenty of competition among film houses this week. Strand showing "Gold Diggers of Broadway"; Hall has "Hollywood Revue," and the Leland, "Cock-Eyed World." "World" played at Hall several weeks ago but is packing them at the Leland.

Ritz hooked up with Evening News and Knickerbocker Press for filming of a local picture, "Our American Girl Visits Albany."

SEATTLE

By DAVE TREPP

President—"The First Year" (Duffy stock).
Fifth Ave.—"Big Time"; F. & M. Ideas.
Fox—Hollywood Revue."
Blue Mouse—"Skin Deep."
Music Box—"Gold Diggers of B'way."
Metropolitan—"The Great Divide" (2d week).
Orpheum—"The Very Idea"; vaude.
Pantages—"Blockade"; vaude.
Seattle—"Woman Trap."
Coliseum—"Cock-Eyed World."

Dale Winter (Mrs. Duffy) and Henry Duffy starred in the first show at the President theatre here, Sept. 29, in "The First Year."

Small club dates for acts good the past few weeks with big dates lacking. Past season badly off as no big conventions staged in Seattle, like in 1928. The International Journalists hold convention in Canadian city, Oct. 15, and use Fanchon & Marco Idea out of Strand.

Kent Thompson continues as new manager. Lawrence Wockland is assistant manager. This staff handles the Erlanger interests. When Publix runs talkers, Harry Wareham is manager and E. Rice, assistant.

OAKLAND, CAL.

By WOOD SOANES

Rumored Ackerman & Harris plan to duplicate El Capitan, San Francisco, recently sold to Fox, on upper Broadway here, close to the Fox-Oakland.

The Grand-Lake trying a new scheme with a "symphony" orchestra of 25, directed by Milt Franklyn, on the stage once a week for two Monday performances.

A revised version of "Cooking Her Goose," by H. H. Van Loan, is on at the Dufwin this week. Van Loan made some changes in the last act.

Walker Whiteside remains at the Fulton for two weeks to do "The Arabian." Whiteside has done only a fair business for Henry Duffey.

Frank Proovoo, 15, made a hit as the Dauphin in "Saint Joan," at the Berkeley Playhouse, dimming the efforts of the adult leads.

PORTLAND, ORE.

Broadway—"Imagine My Embarrassment."
United Artists—"Cockeyed World."
Portland—"Illusion."
Alder—"Wonder of Women."
Music Box—"The Argyle Case."
Blue Mouse—"Show Boat."
RKO Orpheum—"Half Marriage."
Oriental—"Dark Streets."
Dufwin—Henry Duffy Players

Irene Home is here to play leads for Duffy Players. Comes from Australian tour with "The Patsy."

Publix has delayed opening new Rialto. Alterations on old Heilig not yet completed and trouble unsettled with stage unions, which ask for steam engineer and two men on dark stage.

Dr. O. F. Willing, runner-up in national golf championship, was filmed in "Week-end in Paradise," country club film showing at the Alder. Doc proved box office draw. The two-reeler had local society cast, ordinary stuff, but good local interest.

TOLEDO

By E. H. GOODING

Paramount — "Womantrap" — Stage show.
Vita-Temple—"Gold Diggers of Broadway" (2d week).
Valentine—"Hollywood Revue (2d wk).
Pantheon—"Most Immoral Lady."
Princess—"Skin Deep."
State—"They Had to See Paris."
Rivoli—Vaudfilm.
Empire—Burlesque (Mutual).
Keith's—Change.
World—Change.
Ohio—Change.
Sylvan—Change.

Palace, for two years playing W. H. Wright stock, leased for fall by Grace Denton, concert promoter here for the newly organized Toledo Civic Theatre Association, and will play Theatre Guild and other attractions available. Opens Oct. 14 with "Pygmalion."

Eavesdropper spoiled romance of Texine Rhea, 16, Pittsburgh, and Jack Denton, chorus man. Publix's "Pirates of Melody." Denton met her in soda shop in Pittsburgh and proposed, wiring her from Buffalo to meet him here for marriage. Gal talked about plans while on bus trip and eavesdropper notified police, who wired her parents and stopped wedding plans.

"Gold Diggers," at Vita-Temple, held over. "Hollywood Revue" also strong at Valentine. Radio wagon used by Vita-Temple went over city playing songs from "Gold Diggers." Valentine using outdoor loud speaker and songs from revue on disks in music shop near theatre.

Wilye Stahl, conductor pit orchestra Paramount since it opened, leaves this week. Succeeded by Emil Hollander, former conductor Capitol, Detroit. Harold Betts, Paramount usher, stopped the show several times last week singing "Patsy," theme song of News-Bee's local-talent serial, "Forbidden Fires."

Marjorie Cunningham, back from tour of Loew's circuit in girls' musical act, now directing Band-Its, girls' orchestra here.

BOSTON

A $7,000 bracelet, containing 20 diamonds, was returned to Mrs. Claire Reynolds Montgomery, sister of Marilyn Miller, by Betty Greaves after that young woman found it on the street.

A small strip of land, a private way running off Tamworth street to a dead end, is all that remains in the way of the proposed Fox theatre. Hearing before Supreme Court Judge Carroll will be held Oct. 15.

Charlie Murray, now in Boston at the Keith-Albee theatre for personal appearances, was the guest at the Burroughs Newsboys Foundation. Charlie told the youngsters about his early days in Cincinnati as a newsie.

Compensation of $254.81 was awarded to Florence McDonald of Quincy by the state industrial accident board after they heard her story of a knee injury while dancing in the Lido-Venice, Boston night club last January.

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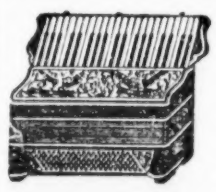
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DETROIT

Cass—"Age of Innocence."
Lafayette—"My Girl Friday."
Civic—"Meet the Prince."
Wilson—"Pygmalion."
United Artists—"The Trespasser."
Fox—"Why Leave Home."
Oriental—"Big News."
State—"Hollywood Revue."
Michigan—"Lady Lies."
Fisher—"Great Divide."
Paramount—"Gold Diggers."
Madison—"Skin Deep."
Adams—"Say It With Songs."

Detroit police cancelled licenses of two night clubs, Luigi's and Club Lido, until they complied with the fire ordinances regulating such clubs; as a result of the recent fire at the Study Club, which cost 21 lives.

Larry Lipton, former publicity man, Fox Detroit theatre, has accepted similar position with "The Miracle."

D. M. Idzal, handling the Fox theatre during illness of S. J. Stebbins, is now in St. Louis at the Fox theatre.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark.
Empire—Empire Players (stock).
Temple—Dark.
Savoy—Dark.
Loew's—Vaudfilm.
Keith's—Vaudfilm.
Strand—"On With the Show."
Eckel—"Lucky Star."

B. F. Keith's and Loew's State in b. o. fight this week, with screen stars in the flesh, Leatrice Joy at the former and Davey Lee at the latter.

Davey gave the State the biggest opening in its history. Keith's mat was off, but the house Saturday night was capacity at both shows, something unusual.

State and other local houses Saturday night apparently felt opposition of the first night football game (Syracuse-Hobart), which drew 25,000 to Archbold Staudium at $1 a head. Syracuse tries another night game with Johns Hopkins here Oct. 19.

Gluck's opera, "Orpheus," will be produced at Syracuse University late in November.

The Kallet chain has annexed second runs of Paramount, Warners, Fox and M-G-M, putting a decided crimp in the plans of Frank Sardino for the Syracuse and Brighton theatres, the latter the bitter rival of Harry Gilbert's Riviera. Kallet landed Paramount after Sardino had already advertised the product, while Warners was another "steal."

The Syracuse-Brighton lineup will be second runs of United Artists, First National and Radio.

The Wieting will finally open Oct. 14 with "Journey's End," the Shuberts and stage hands' union coming to terms last week. The union gets a $5 a week raise for the five in the regular house crew, substantially the terms the union asked when the Shuberts cancelled early bookings and closed the house. "Good News" is the only other show now definitely set, returning Oct. 28.

Paul H. Forster, Eckel organist, also assistant manager. Edward M. Hart, upstate head of Fox Metropolitan theatre, has also handed a managerial commission to Morris Shulman.

ATLANTIC CITY

By GEO. R. WEINTRAUB

Apollo—"Thunder in the Air" (Stage).
Warner—"Mysterious Dr. Fu Manchu."
Stanley—"The Lady Lies."
Virginia—"A Most Immoral Lady."
Colonial—"The Argyle Case."
Earle—"Cocoanuts"; presentations.
Strand—"Wonder of Women."
Capitol—"Words and Music."
Royal—"Trents' Last Case."
Steel Pier—"The Very Idea"; minstrels.
Million Dollar Pier—Vaudfilm.

One more week of pictures and minstrels and the Steel and Million Dollar piers close for the season.

"Journey's End" (Eastern Co.), opens at the Apollo Oct. 21.

The Earle has a stage presentation and first run pictures as a new winter policy.

Harry C. Volk, Jr., now assistant manager, new Warner theatre. He is a son of Harry C. Volk, publicity director, Steel Pier.

BUFFALO

By SIDNEY BURTON

"Street Girl," at the Lafayette two weeks ago, plays the same house another week, beginning Oct. 5.

"The Trespasser," Gloria Swanson's first talker, at the Buffalo this week on a "world premiere" showing, drew lukewarm notices from the local reviewers.

Lafayette this week goes for four vaude shows daily, following Shea's Hip and Buffalo, where the same policy has been in effect several years. During week of Oct. 12, the Lafayette omits vaude entirely for "Rio Rita" filming.

The Little Theatre (art cinema) is open, with the local public not appearing to know—or care. The opening performance guest list, supposed to be ritzy, got many a snicker. At 75c. top, which is at least 15c. over any other house in town, the little theatre show is 75% gold brick.

MOUNTAIN FURY

(Continued from page 85)

One set used—the mountain home of Ezra. P. Dodd Ackerman, who owns a scenic studio, made his producing bow with this play. His failure to correct that sometimes overstepped theatrical license is his only real staging blunder.

For appeal "Mountain Fury" has its rough-and-tumble atmosphere and the second act spectacle, not enough. Mary Miner, the only girl in the cast, is sufficient. *Bang.*

SUBWAY EXPRESS

Edward A. Blatt presents play by Eva Kay Flint and Martha Madison. Staged by Chester Erskin. Opening Sept. 24 at $3 top.

Edward Tracey.....Jack Lee
Dale Tracey.....Dorothy Peterson
Whitney Borden.....Edward Pawley
Herman Stevens....J. Hammond Dailey
George Mason.....Arthur Hughes
Inspector Hannen.....Edward Ellis
Tony.....George Colon
Zippi.....Alberto de Steffanis
Mr. Cotton.....William T. Hays
Mrs. Cotton.....Maude Noland

A regiment of actors in this one. More credit to Chester Erskin for his neat and workmanlike staging of a piece that needed to be staged (with italics on the word). Naturally for dramatic purposes, the only thing that could happen in a subway is a murder, and sure enough after the atmosphere is planted one of the passengers is bumped off.

This little deed, done before the audience's eyes, but not with their knowledge of what is happening, is accomplished by electrocution on a scientific principle that is made to seem plausible. It is not characteristic of audiences, however, to quarrel with plots, providing the entertainment is there and the engrossment tempo consistent. "Subway Express" does arrest and hold the interest.

In the realm of prophecy the problem is complicated by the present precarious condition of the "who-did-it" market. The town is crawling with homicide puzzles and naturally there is an acutely imminent likelihood of a surfeited public turning from the whole lot of 'em. Yet "Subway Express" impresses as having a chance of surviving its murderous contemporaries. It has novelty to buttress its case history. New Yorkers will enjoy the subway detail.

For stock the piece is not overly difficult once the one-set (on rollers) is solved. There are about a dozen parts requiring expert handling. Local Junior Leaguers can handle bits to the probable stimulation of the box office.

Edward Blatt, a new producer, brought in "Express" with a very competent cast. Edward Ellis conducts the police inquisition with dignified wham. Edward Pawley and Dorothy Peterson have the leads. J. Hammond Dailey as a tortured $40 clerk and George Mason as an unbelievably well-educated subway employee both rate mention. Jack Lee, whose chore is remaining rigid up until the middle of Act III, got a big hand opening night for his "playing dead." Many of the minor parts are discharged with a competence that would stand out in a cast less tribal in numbers. *Land.*

CANDLE LIGHT

Comedy in three acts presented by Gilbert Miller at Empire, Sept. 30; adapted by P. G. Wodehouse from the German original of Siegfried Geyer; Gertrude Lawrence starred; staged by the producer.

Marie.....Gertrude Lawrence
Prince Rudolf Haseldorf-Schlobitten.....Reginald Owen
Josef, his valet.....Leslie Howard
Baron Von Rischenheim....Robert English
Baroness Von Rischenheim..Betty Schuster
Liserl.....Rita Vale
Walter.....Ralph Roberts
Koeppke, chauffeur.....Jack Carlton

Gilbert Miller gathered his players together in England for the American showing of "Candle Light," opening Monday before an admirably dressed audience at the Empire. He did the same for "Journey's End," which is still among the best draws on Broadway. But the new play is rather lightweight. Looks like a lower floor draw.

A simple little story. So was "A Little Bit of Fluff," which lasted but six weeks over here and ran for years in London. However, the new play is presented in excellent good taste and its brief cast holds exceptional players.

The locale is supposed to be Vienna, within the most attractive apartment of Prince Rudolph Haseldorf-Schlobitten. Despite that name and some others, the accents of the players is, of course, quite British, led by Gertrude Lawrence, starred.

The prince is a bachelor and has a way of being tangled up with feminine affairs. He has just told his valet, Joseph, to phone Liserl that he won't be able to see her that evening.

After he has gone out to dine Joseph proceeds to phone. Instead of getting his party, he falls for a sweet voice on the crossed line and induces its possessor to come to the apartment. When the girl, Marie, arrives, Joseph, in his master's dinner coat, pretends he is the prince and assumes Marie is a lady of title. She does not deny it.

They are getting on pretty well in the library as the real prince returns unexpectedly. Quickly sensing the situation, he attires himself in the valet's gold-braided coat and pretends to be Joseph. That affords an amusing first act, but the second is a let-down. Maybe it was pace, yet there were long conversations between the valet and the prince, whilst Marie was in the library perusing books of passion.

Joseph leaves the house for a few minutes, during which time Marie shines up to the princely valet, telling him she isn't a fine lady at all, but the parlor maid fo the Baroness Von Rischenheim, a beauty, whom the prince has been trying to become acquainted with. He gets his wish for that prize calls. He quickly departs with her, only to return with the baroness togged out in a maid's costume. That completely wrecks Joseph's little dinner party with the alleged lady and it is the prince and the baroness who dine.

The servants, now on a common footing, leave the room, with the remainder to ring once for the valet and twice for the maid.

Here and there the dialog has spice. Perhaps it is mildly naughty. P. G. Wodehouse has supplied polished conversation to a set of three characters. The others make but slight appearances.

Miss Lawrence, who has no little popularity here dating from the first "Charlot's Revue," is the saucy Marie. Attractive in appearance, manner and speech she carries off her first straight role very nicely. Leslie Howard is as skillful as the valet as he was in a not so far removed role in "The Cardboard Lover." Reginald Owen is the prince and one could almost believe it were so. Two other attractive actresses are Betty Schuster and Rita C. Vale as the baroness and the "affair" respectively. Robert English has a bit as the baron.

"Candle Light" takes its title from a proverb: "Choose neither women nor linen by candle light." That sounds more exciting than the play really is.

Class draw for 10 weeks. *Ibee.*

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By HARDIE MEAKIN

Belasco (Shubert)—William Faversham in "Her Friend the King" (L. Lawrence Weber).
National (Erlanger-Ripley) — "Connecticut Yankee" (Fields-Andrews).
Poli's (Shubert) — "Ghost" Parade" (Chas. K. Gordon).
Columbia—"Dance of Life" (2d week).
Earle—"Hearts in Exile."
Fox—"No Defense."
Met—"Gold Diggers" (2d week).
Palace—"Three Live Ghosts."
Rialto—"Tonight at 12."

Legit. houses spreading on coming attraction. Belasco has "Middle Watch," Oct. 7; Atwill in "Stripped," 14; National, Theatre Guild for several week in rep; Poli's, "Help Yourself," 7.

Quite a hospital list during past week: Bride of M. J. Cullen, managing Loew's Palace, and Leonard Schloss, manager outdoor Glen Echo. Both now on the mend. Schloss had an operation.

John Irving Fisher, m. c. at Fox, out with bad throat. Can't speak.

Roger Ferri, Fox publicity, in town last week starting extra campaign on Will Rogers' "They Had to See Paris."

Meyer Davis' Club Chantecler, playing for the high hats, got plenty of them for the opening last week. Moe Baer had succeeded Harry Albert leading Davis' Le Paradis orchestra.

PITTSBURGH

By HAROLD N. COHEN

Nixon—"Front Page."
Alvin—"Paris."
Pitt—Sharp stage stock.
Penn—"Unholy Night"; stage.
Stanley—"Immoral Lady"; stage.
Enright—"Great Divide"; stage.
Aldine—"Cock Eyed World."
Grand—"Gold Diggers" (3d week).
Academy—Mut. bur.
Harris—Vaudfilm.
Sheridan Sq.—Vaudfilm.
Liberty—"Argyle Case."
Olympic—"Two Men and Maid."
Colonial—"Argyle Case."
Regent—Pictures.
State—Pictures.

For first time Aldine ran midnight show Sunday for "Cock-Eyed World." Six bits for all seats, with house sold out, police forced to keep crowds back. Picture running at regular 33-50 grind scale.

Regis Welsh, sports editor for years of "Post-Gazette," resigned to join sports staff of New York Telegram. Havey Boyle, columnist of "Sun-Tele" and state boxing commissioner, reported as Welsh's successor.

Glenn Hunter's new play, "Re-Born," did $12,500 at Nixon last week, despite unfavorable notices. Irma Kraft, author, from Wheeling, W. Va., known locally.

Regent, Colonial and Libert, Warner neighborhood houses, now opening week on Friday. Houses under straight pictures.

Signe Patterson, formerly of Hale and Patterson, back from trip abroad and residing here with her husband, Ralph Gervers, Loew publicity director for this district.

Norman Porter, active in amateur theatricals, has joined Sharp stock at Pitt as technical director. Will play bits.

Harris having difficult time finding satisfactory m. c. for stage hand policy. Eddie Malle, third in as many weeks, stuck six days, being replaced Saturday by Lou Parker.

As forerunner to Columbia's special, "Flight," which will show at both Harris and Sheridan Square next week, Harris Amusement Company took drama and film scribes of city for plane ride, followed by dinner and preview of picture.

ROCHESTER

By DON RECORD

Lyceum—"House of Fear" (last 3 days).
Playhouse—"Treasure Island" (last 3 days).
Rochester—"Our Modern Maidens."
Keith's Palace—"Isle of Lost Ships"—Vaude.
Eastman—"Gold Diggers of Broadway."
Piccadilly—"Love Doctor."
Regent—"Skin Deep."
Fay's—"Girl from Havana"—Vaude.
Strand—Change.
Family—Change.
Victoria—Burlesque (Mutual).

Eastman theatre offers 10c parking rate in special arrangement with nearby commercial station.

With Strand (downtown) and Madison (neighborhood), Fenyvessy brothers are trying simultaneous showing of films with idea of giving Madison added draw.

Dundee, N. Y., without a single picture in six months, is to have them again. Chamber of Commerce sent plea to Governor Roosevelt for new inspection of Beekman theatre as fire hazard and the inspector allowed reopening when alterations are made.

OTTAWA, CAN.

Both Regent and Avalon theatres drew big crowds for the Kiwanis Club's Midnight Frolic, Sept. 27, attrtactions being bicycled between the two houses.

The Ottawa High School Board has taken out a theatre license for the presentation of stage attractions in the auditorium of Glebe High School.

Return of R-K-O vaudeville to Keith's here Sept. 23 saw a jump in patronage of 40 per cent.

The first concert here this season is that of Edward Johnson.

A French dramatic season opens at the Little Theatre, Oct. 10 with Eve Francis and Parisian Troupe.

SAN FRANCISCO

Owing to difficulty in finding an actress with a singing voice of the right quality Henry Duffy has postponed his intended production of "The Climax" with Guy Bates Post starred, scheduled to come into the Alcazar following "The Skyrocket."

Eugene O'Brien in "Girl Trouble" will play the Alcazar after "The Skyrocket" instead of going to the Duffwin in Oakland.

Max M. Dill, of Kolb and Dill, is pulling up stakes and moving to Los Angeles permanently. Since quitting show business Kolb has been devoting his time to a large ranch at Centerville, Calif.

"After Dark," now in its fourth week at Curran's Geary theatre here, is to be routed through the larger of the California towns before going into the Biltmore in Los Angeles for a run. This is the first show that has played the California hinterland towns in some time.

E. P. Laws, managing the Opal (Fox) in Hollister, Calif., has been transferred to Turlock to be manager of the California. Harry Losh will succeed Laws.

INDIANAPOLIS

By EDWIN V. O'NEEL

Palace—"Hollywood Revue" (2d week).
Indiana—"Love Doctor."
Circle—"Private Life."
Apollo—"Cock Eyed World" (3d week).
New Ohio—"Greene Murder."
Colonial—"Uncle Tom's Cabin."
Lyric—"The Hottentot."

Sutherland Players in "Just Suppose" Sept. 30, with Riley Fledderjohn lead.

Paramount at Kokomo sold to Rollie Sipe, operator of theatres in Newcastle, Frankfort, Anderson and Knightstown, by Hoosier Theatre Co., F. H. Sumner, manager, announced.

Greater RKO season opened at Lyric with observance of Radiola week.

Indianapolis gets Theatre Guild at English's Oct 7, with "Pygmalion" and "Major Barbara."

Prietz's orchestra at Claypool this season.

MINNEAPOLIS

Metropolitan—Dark.
Shubert—Dramatic stock.
Hennepin-Orpheum—"Frozen Justice"; vaude ((Roy D'Arcy).
Pantages—"Pleasure Crazed"; vaude.
Palace—"French Models" (Mutual).
Minnesota—"The Lady Lies"; Publix unit show, "Circus Cabaret."
State—"The Dance of Life."
Century—"Say It With Songs."
Lyric—"Jealousy."
Grand—"This Is Heaven" (2d run).
Aster—"Paris Bound" (2d run).

Mutual Wheel shows open on Sunday at the Palace. A midnight show is given every Saturday.

The Hennepin - Orpheum this week played up its Lenore Ulric picture, "Frozen Justice," over its vaudeville.

After a week of darkness following "Strange Interlude," the Metropolitan re-opens Oct. 7, with a Scandinavian picture, "The Story of Goesta Berling," having Greta Garbo and Lars Hanson as the stars.

Scale at the Century, opened this week with "Say It With Songs," is the same as at the Minnesota—75c over the entire house after 6:30 P. M. House has no orchestra or stage features.

For the first time in weeks, the Grand (loop second runs) and the Granada (ace Publix up-town house) are not running the same picture simultaneously. The former has "This Is Heaven," and the latter a return engagement of "The Cocoanuts" which has been one of the biggest box-office smashes in local movie history.

All Minneapolis theaters will contribute to a benefit performance to be given at the Lyceum theater Oct. 21, for Palestine relief.

DALLAS

By RUDY DONAT

Malestic—"Four Devils"; Billy Wells.
Palace—"Speedway"; Billy Muth.
Melba—"Gold Diggers of Broadway."
Old Mill—"Hottentot."
Capitol—"Half Marriage."
Bagdad—Phil Phillips.
Adolphus Roof—Herman Waldman.
Peacock Terrace—Tom Gerun.
El Tivoli—Sonny Klapp.

Holman Swiger, formerly of Newman, K. C., is new Palace (Publix) manager, with Vic Lowery, Dallas man, temporary head of Melba, with Ernest Morrison appointed district manager for southwest Publix houses. J. O. ("Skipper") Cherry and Harry Burke remain as division heads.

Dent Theatres, Inc., has opened The Waco, new 1,500-seater, at Waco, Tex.

Mariquita's Castillians (all-girl) band have left the Caveteria, Baker Hotel, after 3-year stay, longest of any band in Dallas. Will tour state in concert.

Leroy B. Brauer, Universal exchange here, transferred as manager of Des Moines branch. General Pictures have placed Albert Russel in charge local branch.

Durwood Cline has brought his collegiate band back from a summer resort stand in Arizona.

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Escapade."
Flatbush—"Jarnegan."
Majestic—"Hocus Pocus."
Boulevard—"First Mortgage."
Werba's Jamaica—"Hello, Yourself."
Paramount—"Illusion"; stage show.
Strand—"Hard to Get."
Fox—"Big Time"; vaude.
Albee—"Broadway"; vaude.
Loew's Met—"Speedway"; vaude.
Orpheum—Picture.
Momart—Picture.
St. George—Double Feature.
Star—Mut. bur.
Gayety—Mut. bur.

Three new ones here this week—"Hocus-Pocus," Al Woods production at the Majestic; "First Mortgage" at the Boulevard, and "Escapade" at the Brooklyn.

Century Theatre, formerly the Teller's Shubert house in Bushwick section opens next week with stock company production by the Century Players. House has been dark for over a year.

Larry Woods resigned as manager of the Brooklyn Strand.

Three more new ones coming in next week. "Button, Button," with Lynne Overman at the Brooklyn, and Helen MacKellar in "An Old Fashioned Girl" at the Flatbush. George Kelley's new play, "Maggie the Magnificent" due at the Boulevard.

Bay Shore Theatre in Bay Shore, L. I., sold to the Prudential Playhouse, Inc., owners of the Regent in the same village, by the Realty Associates. House is valued at $350,000 and seats 2,000, playing vaude and pictures.

All the small Fox houses in Brooklyn, about 20, are grouped together in one ad advertising their daily features in Brooklyn dailies.

JACKSONVILLE, FLA.

Arcade — "Nice Women" (Peruchi stock).
Florida—"Three Live Ghosts."
Palace—"Gold Diggers of Broadway."
Imperial—"Careless Age."

Peruchi Players opened at the Arcade in "Nice Women," Peggy Coudray, lead, Sunday night to complete sell out.

Union disagreement kept organ music out of Arcade opening. Bob Mitchell, organist-manager, was told that house had to have four other musicians in the pit with him or he couldn't play except as an act on the stage. Mitchell called New York and was told by President Deber, A. F. of M., that local union had to act.

House policy last year was organ only after orchestra was transferred back to the Florida. With the orchestra out of the Florida through Publix buying their contract, musicians wanted Arcade jobs.

An orthophonic Victrola, with radio amplification, will be used.

Some damage done by storm to Olympia (Publix) in Miami. Roof of building nearby crashed through back of theatre.

Lou Lusty, public relations, Inspiration Pictures, now at Tampa, with "Hell Harbor" unit, recovered from recent illness.

Montague Love, for next Bebe Daniels picture, Radio.

Rod La Rocque's next Radio, "Strictly Business," from Wallace Smith magazine story.

Gertrude Astor, G. Pat Collins, "The Champ," UA.

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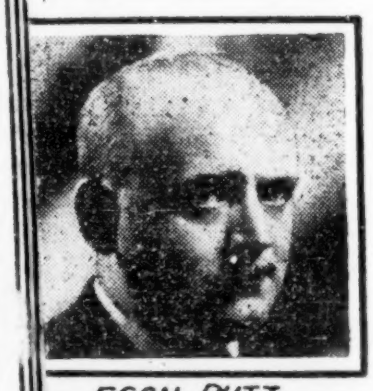
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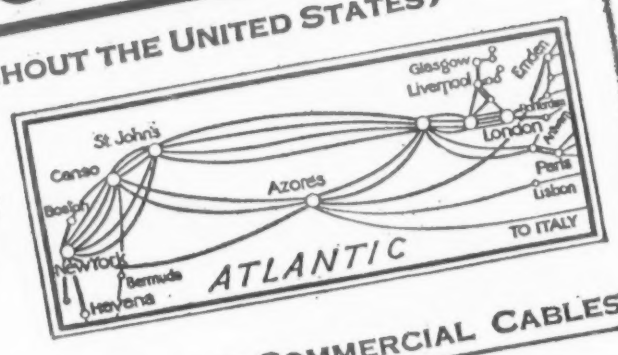

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